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DECEMBER 1969

JOHN LENNON  
THE RENAISSANCE MAN



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COMMOTION  
BARABAJAGAL  
ODDS & ENDS  
TRUE GRIT  
GIVE PEACE A CHANCE  
NITTY GRITTY  
GET TOGETHER  
WORKING ON A  
GROOVY THING  
MUDDY RIVER  
LAUGHING • FREE ME  
POLK SALAD ANNIE  
HONKY TONK WOMEN  
NO ONE IS GOING  
TO HURT YOU  
WHERE DO I GO  
JACK & JILL  
RECONSIDER ME  
CLEAN UP YOUR OWN  
BACKYARD  
GOOD OLD ROCK  
AND ROLL  
BABY I LOVE YOU  
ONCE UPON A TIME  
IF IT DON'T WORK OUT

**PLUS:**

**GUN**

**LIGHTHOUSE**

**DELANEY  
& BONNIE**

paul simon on "the boxer" - ventures  
jack bruce's first album - youngbloods  
essential jazz library - kinks today



# HIT PARADER *Back Issues Available* **now**



DECEMBER, 1968

How Stones Record  
Story of Country Rock  
Nilsson - Tim Hardin  
Interviews with: Aretha  
Franklin  
Donovan - Yardbirds  
Paul Butterfield

"Born To Be Wild"  
"People Got To Be Free"  
"Light My Fire"  
"Stay In My Corner"  
"On"  
"1,2,3 Red Light"  
"Hello, I Love You"  
"Give A Damn"



JANUARY, 1969

The Ladies of Pop  
Blues Business  
Bob Dylans' Band  
Beatles Meet Press  
Traffic - Donovan  
Little Richard  
Noel Redding

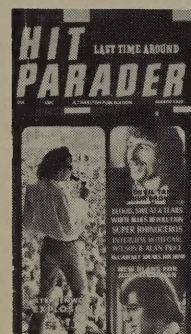
"Piece of my Heart"  
"Street Fighting Man"  
"Harper Valley P.T.A."  
"Revolution"  
"I Wish It Would Rain"  
"Hey Jude"  
"Fool On The Hill"



FEBRUARY, 1969

Paul McCartney Adventure  
The Story of Recording  
Jeff Beck Group  
Cream's Double Album  
Big Brother  
Jose Feliciano  
Staple Singers

"The Weight"  
"White Room"  
"Lola"  
"I Met Her In Church"  
"Little Green Apples"  
"Fool For You"  
"Destination Anywhere"



MARCH, 1969

Incredible Clapton  
Interview Reveals  
Why Cream Split  
Steppenwolf  
John Sebastian  
Blood, Sweat & Tears  
McCartney Interview

"Those Were The Days"  
"For Once In My Life"  
"Love Child"  
"Who's Making Love"  
"Chevy, Chevy"  
"Magic Carpet Ride"



APRIL, 1969

Yellow Submarine  
Who's Keith Moon  
Cream's Jack Bruce  
George Harrison  
Spirit - Doors  
Sly & Family Stone  
Association - Traffic

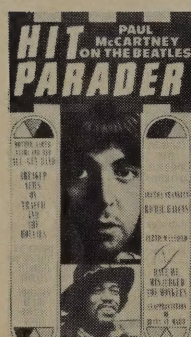
"Sunday Sun"  
"A Ray Of Hope"  
"Yesterday's Rain"  
"Cloud Nine"  
"Son Of A Preacher Man"  
"Wichita Lineman"  
"Right Relations"



MAY, 1969

Beatle Special  
Buddy Miles  
Moody Blues  
Canned Heat  
Willie Dixon  
Donovan  
Bee Gees

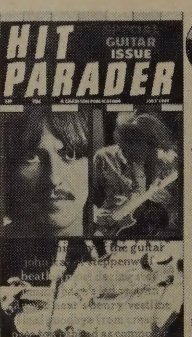
"California Soul"  
"Hooked On A Feeling"  
"Going Up The Country"  
"I Started A Joke"  
"Crimson & Clover"  
"Sweet Cream Ladies"  
"Cross Town Traffic"



JUNE, 1969

INTERVIEWS WITH:  
Paul McCartney  
Canned Heat  
Aretha Franklin  
Martha Reeves  
Curtis Mayfield  
Richie Havens

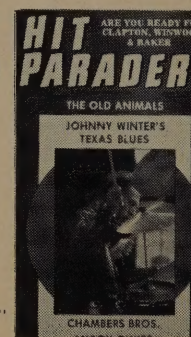
"Proud Mary"  
"I'm Livin' In Shame"  
"Crossroads"  
"Games People Play"  
"Honey"  
"Purple Haze"  
"Indian Giver"



JULY, 1969

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Canned Heat, Cream,  
Who, Ten Yrs. After,  
Creedence Clearwater,  
Jeff Beck, Hendrix.

"The Weight"  
"Sweet Cherry Wine"  
"Rock Me"  
"Time of the Season"  
"Runaway Child"  
"I'll Try Something New"  
"Heaven"



AUGUST, 1969

Blind Faith  
Johnny Winter  
The Old Animals  
Beatle Books  
Pop Music History  
Insect Trust  
Chambers Bros.

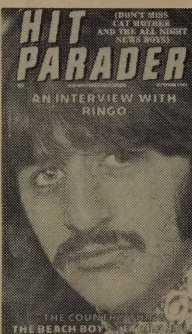
"Stand"  
"First of May"  
"Pinball Wizard"  
"Galveston"  
"The Chokin' Kind"  
"Menacino"  
"I Can Hear Music"



SEPTEMBER, 1969

The Future of Pop  
Crosby, Stills, Nash  
Creedence Clearwater  
Johnny Winter  
Taj Mahal  
Jack Bruce  
Judy Collins

"Get Back"  
"Bad Moon Rising"  
"Goodbye"  
"These Eyes"  
"The Composer"  
"Gitarzan"  
"Atlantis"



OCTOBER, 1969

Cat Mother  
The Country Thing  
Jethro Tull  
Rocks Surfing Days  
Chicago Blues  
Ringo Starr  
Mickey Newbury

"See"  
"Moody Woman"  
"Tomorrow, Tomorrow"  
"Spinning Wheel"  
"Love Me Tonight"  
"I Wanna Testify"  
"My Cherie Amour"



NOVEMBER, 1969

Bob Dylan Country  
John Mayall Interview  
The Doors Crumble  
John Lennon  
Jimi Hendrix  
Felton Jarvis.

"Muddy River"  
"Soul Deep"  
"Choice of Colors"  
"Ballad of John & Yoko"  
"Along Came Jones"  
"Tell All The People"  
"Feeling Is Right"

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The Beach Boys  
The Beatles  
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Ventures  
Peter, Paul and Mary  
Righteous Brothers  
The Yellow Balloon  
Five Americans  
Moby Grape  
The Love Generation  
Lettermen  
Tony Bonetti  
Englebert Humperdinck  
Dave Clark Five

Aretha Franklin  
Temptations  
Bill Cosby  
The Monkees  
The Yardbirds  
Rolling Stones  
Herman's Hermits  
Four Tops  
Paul Revere  
The Bee Gees  
Dionne Warwick  
Lovin' Spoonful  
Petula Clark  
Harpers Bizarre  
Supremes  
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# hit Parade....

DEC. 1969

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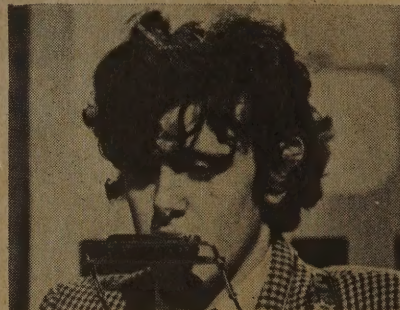
- 6/**THE SCENE** John Lennon *Right Or Wrong*
- 8/**WE READ YOUR MAIL** Notes From Above Ground
- 10/**A SHORT HISTORY OF JAZZ** What Is It?
- 14/**RANDY NEWMAN** Songwriter
- 16/**LIGHTHOUSE** Keeping A Watch Out
- 18/**FATHERS & SONS** Inside The Session
- 21/**JOHN LENNON** "We Need Five Hundred Songs by Friday"
- 24/**THE VENTURES** Ten Years Of Hits
- 26/**ALAN PRICE** His Evolution
- 35/**PICTURES I HEAR** By Brigitta
- 36/**THE YOUNG BLOODS** An Interview With Banana & Joe
- 40/**DILLIARD & CLARK EXPEDITION** D&C Have Changed
- 42/**KALEIDOSCOPE** Consistent Music
- 44/**NEW STARS ON THE HORIZON** Delaney & Bonnie, Gun, Lesley Gibb
- 46/**THE SHOPPING BAG** Electric Gear
- 48/**PAUL SIMON** On "The Boxer"
- 51/**JACK BRUCE** His New Album
- 54/**THE KINDS** Up-To- Date
- 57/**PLATTER CHATTER** By Jim Delehant
- 58/**MY FAVORITE RECORDS** By Keith Moon & John Entwistle
- 59/**TEMPO** Coleman Hawkins by Jim Delehant
- 60/**RONNIE HAWKINS** Still Preaching Rock-a-billy
- 64/**COMMUNICATION** By Dom Petro

**COMPLETE SONG INDEX ON PAGE 28**

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ADVERTISING OFFICES: NATIONAL SALES MANAGER- Robert M. Petit, 529 Fifth Ave., New York, N.Y. 10017 (212-TN7-2266); NASHVILLE - The Chuck Chellman Co., 415 4th Ave., South, Nashville, Tenn. 37201, (615-244-1867).

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By Donovan

### •COMMOTION



By Creedence Clearwater

### •WORKING ON A GROOVY THING

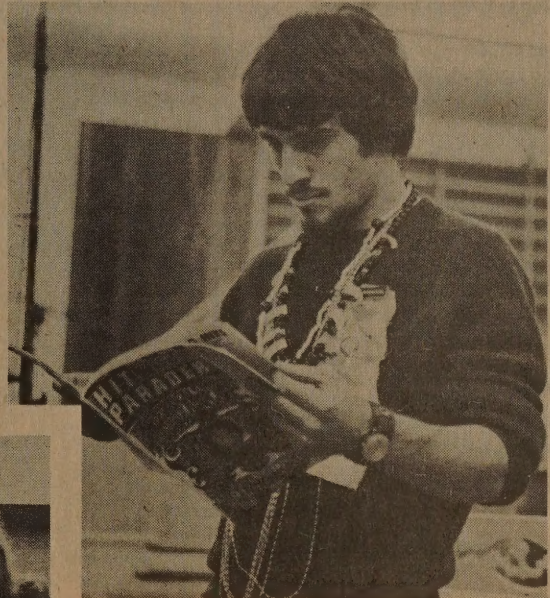
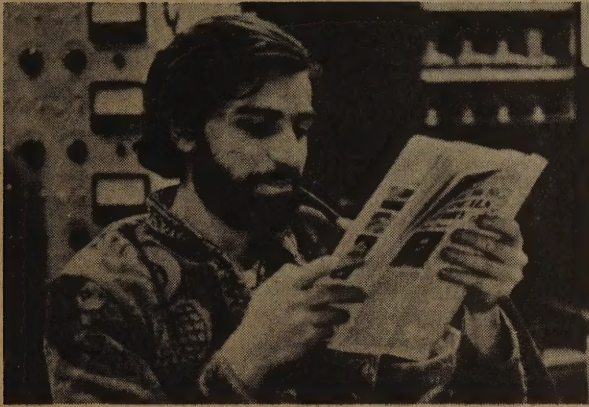


By The 5th Dimension

**OVER 35  
TOP TUNES  
.....  
COMPLETE  
SONG INDEX  
ON PAGE 28**



# FAMOUS PEOPLE READ HIT PARADER...



Top: The Young Rascals, Felix  
(left) and Eddie.  
Bottom: Jefferson Airplane, Jack  
(left) and Jorma.

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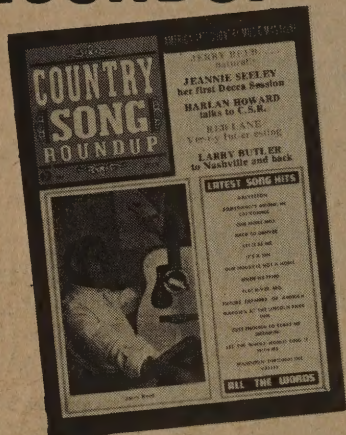
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## the scene



JOHN LENNON/  
Right or wrong

I'd like to comment on John Lennon and his recent behavior. I have always been a big fan of the Beatles, especially John, and I have always respected them. When they got in trouble, for example, John's statement on Christianity, or people put them down I stood up for John and the others.

The most recent trouble with John has been, 1, his week in bed with his wife to promote peace, 2, his visa denial, and 3, his record The Ballad of John and Yoko.

When I first heard of his week long-bed-in I was beginning to wonder whether he was acting normally or rationally. He was acting like a child. He was saying if I can't get peace or my visa, I'll stay in bed until I get it. I was wondering was I right to defend him for something like this. Then his visa was denied and in protest he spends another week in bed, only this time in Canada. This convinced me that he was wrong and I should not defend him anymore.

But then the local FM stations had had interviews with John and he explained his position. He explained why he was doing everything, the bed-ins, the record, everything. On WABC - FM Bob - A - Lou read a statement. In it he explained "maybe why" John was doing these things. What Bob-a-Lou said was this. If John just got up and asked for peace, lots of people would listen, BUT they would be the same people who already listened, and they don't decide whether there will be war or peace. You have to get the leaders to listen. So you make albums with naked pictures on it and you make a record which is John talking to Jesus about how hard it is to



get the leaders to listen to a message of peace. You use the prestige and monetary value of the Beatles. Bob-a-Lou mentions that the line, for which some stations banned it, was probably used by every Head of State when he's been in difficult times. The songs says, Christ you know it ain't easy, you know how hard it can be. The way things are going they're gonna crucify me.

So what is wrong with that line? Maybe the mere fact that Christ is mentioned. John could have said man or gee, but he felt that Christ was the best. Who else but Christ knows how hard it is to get the leaders to listen, because if they ban it and put it down the Beatle fans will get mad, and the big business will lose money. So this is the problem.

After hearing these interviews and and understanding what John meant by his actions I can say I deeply respect AND admire him. And I just pray that he continues to work for his beliefs and many more people understand what he is doing and what he is trying to do.

I also wish that people would not put him down for his beliefs and definitely not put down the whole group for one members actions. This is downright unfair to the member, being John, and the group as a whole. This is what many people do and this is wrong. I'm sure that John did this on his own and the others did not force him to do what he's been doing. That's all I have to say and thank you very, very much John ☐ Tina Stitzer



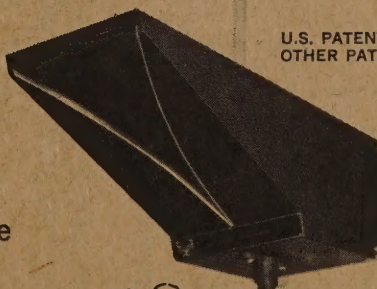


# Oliver is making waves...

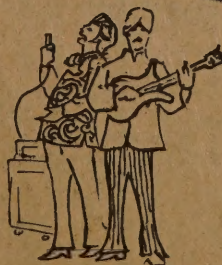
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Dear Editors:

I am a college student in Kansas who takes rock music seriously. I have been studying rock for eleven years and have been an avid reader of your magazine for the last four years. Also I subscribe to "Rolling Stone," "Crawdaddy!", "Melody Maker" (from England), and "Billboard." I rate your magazine near the top for rock news and especially Barret Hansen's excellent comments on evolution of rock and blues. Your record reviews and articles have introduced me to a number of groups such as Kaleidoscope and Lothar and the Hand People.

As a collector of records, especially old rock and blues records from the fifties, your studies in the fields of the evolution of rock, rhythm and blues, and blues are interesting and valuable.

Kansas is not the desolate place for "hip rock" as one would believe. KCJC-FM in Kansas City is a "progressive rock" station and also is responsible for getting groups such as the Airplane, Canned Heat, Country Joe, Grateful Dead, Hendri, and the Who to Kansas City. This hip scene is growing rapidly.

Finally I would like to mention a number of recently released albums with appeal to a variety of tastes: Kaleidoscope (their second album), Chicago Transit Authority, B. B. King's latest (recorded "live" and "studio"), Lothar and the Hand People, and Traffic's latest which also includes a "live" recording).

Keep up the excellent work on the latest reports on groups and documentaries on rock and blues.

Curt Eddy  
701 N. 14th St.  
Marysville, Kans.

Dear Editor:

I read with interest your article on Specialty Records. I would like to compliment you and your staff on a fine article.

As a result I have two questions I would like to ask you.  
1. What ever became of Lloyd

Price? 2. In recent months I have noticed a number of articles on the rock & roll years of the 1950's. Is there a chance for a come back of all the oldies done by the Del Vikings, Buddy Holly (the late), and The Crests etc. If so my youth would be revisited. (Grammar School)

Jon Jennings  
3/5 Marines  
Co. K

FPO San Francisco, Calif.  
96602

Dear Editor:

First of all, I'd like to say that I've been reading your mag for about a year now, and when I first bought myself a copy I was totally flipped out! The contents of it consumed my mind with info of the whole rock scene.

Now I'd like to talk about something in regard to Robert Archer's rap on how great Eric Clapton is. Actually he is great, but anyone that likes Clapton would probably like Jimi Hendrix. In my opinion, anybody who tries to compare Hendrix with Clapton is wasting their time. They are undoubtedly fantastic (including their own groups.) Not to mention Jeff Beck, Mike Bloomfield, etc., etc.

Personally I like both of them although there is not much use raving about Cream now that they've split. I guess I'm an ardent Hendrix fan now.

In closing I'd like to say that your Platter-Chatter has helped me a lot in my record collection. In your September issue your thing on Jethro Tull was good. When I heard some of his singles, on the radio, I knew I had to get the disc. I also like your shopping bag. So keep up the good work and thanks for your time.

Andy Patterson  
Mamaroneck, New York

Dear editor:

Re Susan Eddy's letter in your Sept. HP - RIGHT!! Hardly enough's been said about the Stones' music, right down where it is, especially in the last few years, since the drug 'hassles' and all the blow-over about **Their Satanic Majesties**. They are worth listening to with

your WHOLE head. From this end of the line, they're not grinding out the little ditties that are always upped to No. 1 in the second week out, just because the group has a certain name. The Stones aren't out for that, but are, and have so much been, in the thick of the heavy 'down-home' stuff. And they do their bit well, right down in the roots.

Secondly -- how many times have we (readers) heard mention of the Who's Kim Lambert? I'm beginning to think of him as someone dreamed up for whenever there's not enough people to round out an interview. What's he like and into, and does anyone feel brave (?) enough to ask for an interview?

Lastly, please stick in something every once in a year about John Sebastian (we on the West Coast normally hear nothing about N. Y. musicians unless they play here), Jefferson Airplane and the Who. Your writings on pop and R&B roots are fantastic!

E. Miller  
634 Orchard  
Watsonville, Calif. 95067

Dear Editor:

The only way to describe my reaction to Robert Archer's letter in the August edition of your magazine is, pure astonishment. Michael Bloomfield may not be the world's greatest guitarist, but he ranks darn close to the top. Bloomfield plays some of the best and hardest blues going. Perhaps Robert Archer has not heard the latest "super-session" album, "The Live Adventures of Mike Bloomfield and Al Kooper" and in particular a song on it called "Don't Throw Your Love On Me So Strong." And if Mr. Archer were to come to my home area, New York City, where the real music-scene is, and he spouted off his nonsense about Eric Clapton, he'd be stoned to death. Clapton is definitely the best in his field. The Grateful Dead aren't too bad, but they are typical of the overrated "San Francisco sound."

I can see Mr. Archer's problem though. I see he is from Indiana and the music scene

in Western Pennsylvania, Ohio, Illinois, Indiana, in fact except for Detroit and WCFL in Chicago, is really hurting. I guess if you don't live in N.Y., Boston, Philly, L. A. or Frisco you are only half informed. I know about the Midwest. I was stationed there.

William Grener RMSA  
N. T. C.  
Bainbridge, Md.

Dear Editor:

I've been an HP reader for the last three and a half years and there is no doubt in my mind that your publication is one of the most informative of all those printed for rock music lovers.

The addition of Brigitta as a columnist was a significant event. She adds an air of aestheticism to practically every good record she hears. When she hears a bad one (IN-DAGADDA-DA-VIDA) she'll go to an extreme (justifiably) to criticize. This is good. I admire anyone with guts to reveal their opinions despite what other people might think.

In praising the Zombies "Odyssey and Oracle" she pointed out something that should be emphasized: There is a happy medium between the pretentiousness of the progressive underground movement and the sickly bubble-gum music. The merging of the two could be called Aesthetic Rock, because it caters to the mind and body rather than to either one separately. The Zombies are an example of what I mean. The Romanticism of their lyrics and music are a pleasant change of pace from all the revolutionistic garbage going around today as characterized by the MC5.

After hearing and reviewing the Beatles, the Bee Gees, the Incredible String Band and the Zombies, Brigitta indicates to me that she enjoys the personalized rock that dips into man's insight and emerges covered with sentiment and reflectiveness. This is why I would be interested in knowing her opinions (good or bad) of the Kink's latest album, "The Village Green Preservation Society". No doubt



her opinions affect her readers one way or the other and certainly she has prompted many people to purchase albums she has "reviewed." (I know she hates that word) A few comments in favor of the Kinks would possibly turn people on to the "new" Kinks. Ray Davies just has to be one of the best songwriters we have today. Granted, he often harks back to past for influence, but it can't be denied that his melodies and lyrics are strikingly original. The times that I've played cuts from this album on my radio show at Southern Connecticut State College, people comment favorably on what they heard.

In closing, I'd like to thank you sincerely for turning me on to the Asylum Choir (some of the best studio rock around), Traffic, The Zombies, and the Hollies. To pay you back, I'd like to turn you on to the United States of America (whom you've never mentioned. They broke up however so you're too late) and The Kinks.

God bless you for the fine work you do. Say hello to Brigitta for me. Send pro or con comments to...

David Ortoleva  
11 Batt Lane

West Haven, Conn. 06516

Dear Editor:

A word in defense of Graham Nash and his ex-colleagues, the Hollies. For, to me, they are inseparable. Past, present, future.

Although they are nowhere near big-time in America, it may be said that the Hollies are one of the finest groups in the world. Too bad for America — and I mean that sincerely. Here we are wasting our time on directionless jazz-blues, when we could be enjoying some downright pretty music from the Hollies. "Sorry Suzanne," for example. All right, call me commercial. I only know that I hear—and my ears tell me that the Hollies harmony, forever their trademark, is uniquely beautiful.

And Graham Nash, one of my very favorite people, is bringing to his new bag more than just traces of his six years with the Hollies. For six years **Graham Nash was the Hollies**. His unbelievable vocal range was a dead give away where other elements failed to show themselves. And as his own self emerged, his beauty became evident in his own music. "Butterfly," for example.

Both Graham and the Hollies have new albums. Please listen to them, for they will do your ears a favor.

Anna West  
60 Sharor Court  
Metuchen, N.J. 08840

P.S. Thank you, HP, for your articles on Graham and the Hollies. If they had more journalists like you they wouldn't need people like me.

Dear Editor:

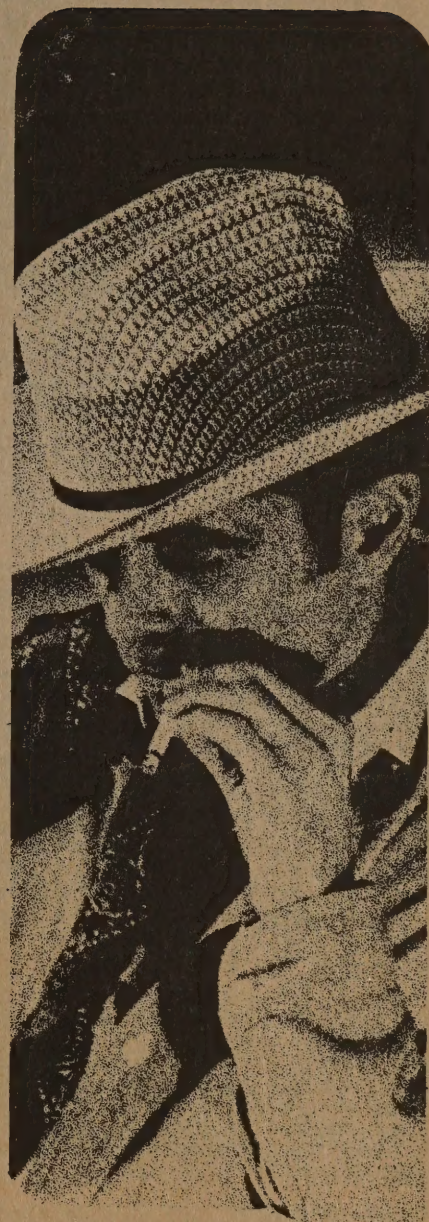
I would like to direct this letter to Susan Eddy of Boston, Mass. and all avid Rolling Stones fans and/or followers (yes, there is a definite difference). I am enamoured by the Rolling Stones and their music and I agree with you, Susan, that the reviewers and magazines have not given them the credit they deserve. I believe as rock and roll musicians they are unbeatable and surpass the Beatles. I believe that most of the lyrics are written by Mick Jagger and the music is Keith Richards. Let me tell you a few interesting facts about the Stones and the Beatles, Susan, that I discovered why I did my Religion term paper on these two groups. (don't ask how or what rock and roll has to do with religion. By the way, I got a 95% on it.)

First, I disagree that the album "Beggars' Banquet" has been received only well. I would like to send you a copy I have of the review by Ellen Sander in "Saturday Review," January 25, 1969. She says that in this album the Stones have surpassed "everyone trying to recapture the slavish intensity of rock (including the Beatles), and, most amazingly, they've outdone themselves. The heights of fury they reach on Beggars Banquet are awesome, almost terrifying." There are other reviews such as that of the "New Yorker" or of the New York Times that all declare that the Stones have outdone the Beatles. Hit Parader is dedicated to the Beatles to a fault, so that is why I knew there would be hardly any mention of "Beggars' Banquet" because it is such a fantastic album and is not done by the Beatles.

I also discovered that the Beatles over the years have stolen a few songs without giving credit to the source. "Mr. Kite," is a fine example. It was lifted from an old circus poster. Also there is "Julia" that was stolen from Kahil Gibran. "Birthday" was taken from an old Shirley Temple movie.

Susan, I would love to write to you and discuss the Stones, for I have all their records also, and I would like to correspond with another true Stone fan. I would like to conclude with this: I believe it is time for someone to recognize the Stones as the true rock and roll artists of our times; they are an unbelievable sensation.

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# A Short History Of Jazz

**W**hat is jazz? We all think we know until we try to define it. We all know it has tremendous influence on modern rock, but if you asked two different rock people how this influence worked, you'd probably find them talking about two totally different kinds of music, each one described as "jazz." The word "jazz" denotes an impossibly wide variety of forms and styles. Jazz is the angry, violent cry of black men in Harlem; jazz is the boozy pastime of paunchy white men in suburbia. Jazz is an ear-splitting big band playing in 11/8 time; jazz is an innocuous trio playing background music in a supper club.

Only one thing binds it all together: it is possible to explain practically everything that has ever been called "jazz" as a part of a highly complex, but unified, historical fabric. Books like Marshall Stearns' *The Story of Jazz* have been quite successful in tying it all together. But the diversity remains. This very diversity has been a major block to wider jazz acceptance among young people. There is much in jazz that is as contemporary as any rock music, but since so much tired, trite and superficial music is presented in the same clubs, on the same record labels, and all under the name of "jazz," it is most difficult to discern what is valid.

Jazz is not helped by the tendency of most jazz writers to be highly partisan to one style, knocking all others. Many readers will undoubtedly prefer the most contemporary developments in jazz, but (as with blues) there is a tremendous amount we can learn from the older styles as well. Great jazz from all periods, 1917 to the present, is available on LP, and it is all worth exploring. If there is one rule-of-thumb to follow, it is that most jazz musicians made their best records before they were 40; old jazz tends to be much more exciting on vintage records (despite the scratch) than in later recreations by declining musicians.

Jazz may or may not have started in New Orleans; nobody knows for sure where or when it started, or even how it got its wonderfully ambiguous name. We do know that it was in New Orleans that it first asserted its presence as a prominent part of the musical scene, and that this happened around the beginning of the 20th century.

New Orleans was (and is) quite different from most other Southern cities, and many of these differences contributed to the growth of jazz. The French heritage contributed to some subtly different attitudes and customs regarding race. For this and other reasons, New Orleans wound up with a more mixed racial composition than most cities. Furthermore, the black and mulatto communities indulged in a little more organized "cultural" activity than was usually the case in Southern

cities. Among the manifestations of this was a large number of Negro musicians who assiduously studied music according to, more or less, classical European patterns, and organized themselves into dance orchestras and marching bands. Though they studied their European models thoroughly, these black musicians were exposed to many less academic influences as well. The New Orleans of 1900 contained a good many more remnants of African culture than most places in the South. This meant music, as well as the voodoo and allied arts for which Louisiana is still famous. (Here we have another contribution of the city's French domination). In addition to these Africanisms, the city and surrounding areas were full of Negro folk music, from spirituals to ballads and breakdowns, and the early stages of blues blowing in from the country. When the black musicians of New Orleans began introducing elements of these unorthodox forms into their heretofore, orthodox dance tunes and marches, embellishing (or "jazzing up") their printed music with improvised passages, then we had the beginnings of jazz.

About ten years ago, a group of veteran black musicians got together and recreated, convincingly if not too vigorously, some of the very earliest stages of jazz history, in stereo: **The Young Tuxedo Brass Band** (Atlantic S 1297). Since this deals with a stage of jazz history that was never recorded while it was happening, this is one of the few re-creations well worth having. Despite the prosperity of jazz in New Orleans, (in an environment that until 1917 included legalized houses of prostitution) no record company considered black jazz (or any other form of American Negro music save a few tame spirituals) worth recording before 1920. So the honor of having made the first jazz record goes to a white group from New Orleans, the so-called "Original Dixieland Jazz Band." Their "Livery Stable Blues" recorded Feb. 29, 1917, together with other primeval sides, is available on an RCA Victor LP (LPV-547). By all accounts, their music was a reasonably accurate facsimile of the original New Orleans style.

The Original Dixieland records created a sensation in the North, not unlike that created by white blues bands a half-century later. They quickly exerted an enormous influence on white pop music, especially....that intended for a youthful audience. Thousands of white musicians began imitating jazz sounds with various degrees of accuracy. The jazz sound became the hip pop music of the 1920's its ramifications ranging from the deliberately crude and infectious music of the Mound City Blue Blowers to the elaborate symphonic jazz of George Gershwin's "Rhapsody in Blue" (popularized by the great pop bandleader, Paul Whiteman). There were several young white



COUNT BASIE



ORNETTE COLEMAN



jazz musicians whose place in history can well be compared with the Bloomfields and Claptons of the modern white blues movement. Most notable of these was Bix Beiderbecke, of Davenport, Iowa, who blew his mind on jazz records as a teenager, taught himself to play cornet, and began making his own records in 1923 (he was 20 years old then). For the next eight years he gigged around all the major Northern cities with various bands and groups (including Whiteman's for a spell). He died in 1931 at the age of 28. Columbia has put together an excellent 3-LP set containing most of his best work: **The Bix Beiderbecke Story** (CL 844/6).

One difference between Beiderbecke and the modern white bluesmen was that Bix went relatively unappreciated during his lifetime; the legend was to come long after his death. But the great black bluesmen worked in even deeper obscurity. As the scene closed down in New Orleans, the city's finest musicians went North to pick up some of the action the white imitators had stirred up. These black men found many doors closed to them, but some of the best of them were able to get gigs in Chicago and New York (for both white and black audiences) and to make some records. And thus, very slowly, the nation became aware of the greatest figures of classic New Orleans jazz. King Oliver, one of the first black jazzmen to come North, formed his Creole Jazz Band in 1923 and made what many people consider to be the finest jazz records ever, on the Gennett and Okeh labels. (Some of these have appeared on a rather hard-to-find LP, Orpheum 105). Oliver soon yielded the spotlight, though, to the man who played second cornet on these records, Louis Armstrong. Beginning his own career in 1925, Armstrong went on to become the most prominent musician jazz has ever produced. His trumpet playing created a new standard of technical excellence and intensity which revolutionized the jazz field just like B. B. King later revolutionized blues. Columbia has also prepared an excellent anthology of Armstrong in his prime, **The Louis Armstrong Story** (Columbia CL 851/4), which is not to be confused with the hundreds of records he made after his talents as an entertaining singer began to overshadow his trumpet work (like "Hello Dolly").

But if Armstrong quickly abandoned the cause of jazz progress in order to make his mark as a world-famous personality, there were many others driving jazz forward. It was in the middle and late 1920's, primarily in New York's Harlem, that black musicians began consciously experimenting with the jazz idiom, seeking to expand its boundaries, creating new challenges for themselves. And thus the concept of "modern jazz" was born. The first modern jazz was the music of the pioneer big bands — Fletcher Henderson's, Duke Ellington's. They sought to strengthen jazz by introducing a little method into its madness. Capitalizing on the music's opportunities for brilliant solo work such as Armstrong had shown, these bandleaders had arrangements designed to spotlight the solos. The whole idea of arrangements was just what the early New Orleans

jazzmen had struggled to get away from. But Henderson and Ellington found that by using arrangements they could increase the size of their bands, and thus make their rhythmic force more powerful and their harmonies more complex. They developed the idea of "riffs" — short repeated rhythmic figures that build up a hypnotic yet highly energetic effect when played by several instruments — or the whole band at once. Riffs are a central idea of rock music today. (Columbia again obliges with LP collections by both Henderson and Ellington. Henderson's **Story** is a 4-LP set, C4L-19; Ellington's is in two 3-LP sets, **The Ellington Era**, volume 1 on C3L-27, volume 2 on C3L-39. An excellent single LP by Ellington is **The Beginning** on Decca DL 79224; Henderson's earliest band efforts are on Milestone MLP 2005).

Out of this big-band style, with soloists spotlighted against riffing ensembles, grew the style known as "swing." This caught on very quickly, and just as before, white musicians reaped the greatest commercial rewards: Benny Goodman, the Dorsey brothers Tommy and Jimmy, Harry James, Glenn Miller. But the Swing Era was the period in which a sizable segment of the white American public began to take jazz, authentic jazz, very seriously, and this resulted in greatly increased success for the best black musicians as well. This was when Count Basie built his fantastic band (**The Best of Count Basie**, Decca DXS-7170); Ellington also gathered an enormous white following at this time. White and black musicians began to work and record together, the most celebrated example being Lionel Hampton's work with Benny Goodman (RCA Vintage LPV-821). A bit later, Goodman hired the legendary black guitarist Charlie Christian (Columbia CL 652). There were still notable differences between white and black jazz styles, but they were becoming more compatible all the time.

During World War II, jazz entered a new stage of experimentation and development, carried on largely but not exclusively by black musicians, and developed primarily in the small-combo idiom rather than big bands. Eschewing the simple sounds that had made the Swing Era big-business, men like Thelonious Monk, Charlie Parker and Dizzy Gillespie found their pleasure in increasingly intricate melodic, rhythmic and harmonic concepts, difficult to play and not always easy to appreciate. Their music found itself faced with the same obstacles that had faced black jazz in the 1920's. In more ways than one, they were starting all over again — though to a man, the musicians of what came to be called "be-bop" were thoroughly grounded in the jazz styles of the 1930's, heavily influenced by soloists such as Christian and Lester Young.

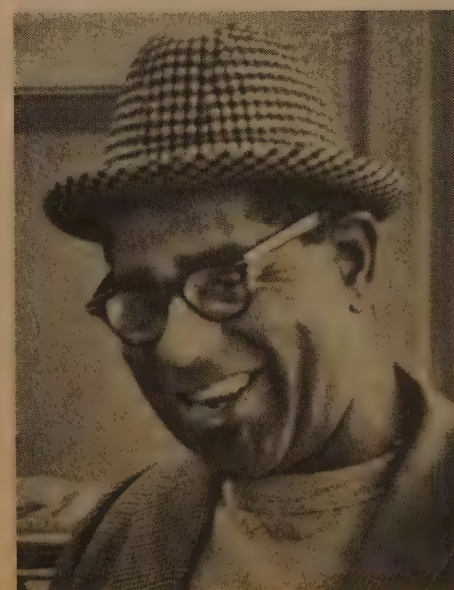
The be-bop audience, however small, was loyal; and after the war it grew steadily, as the big bands went stale and pop music became more insipid by the hour. In the late 1940's be-bop was easily the most stimulating thing young white Americans could find to listen to (few of them knew about blues or folk music yet, outside of such popularizers



DUKE ELLINGTON



JOHN COLTRANE



DIZZIE GILLESPIE



as Josh White). Among the great records made in that era: **The Greatest Dizzy Gillespie** (RCA LPM - 2398); more Gillespie on RCA Vintage LPV-530, and **The Charlie Parker Story**, three LP's worth of "The Bird"; a musician whose importance parallels that of Armstrong in the late 1920's. (Verve 68000/2) **The Be-Bop Era** (Vintage LPV-519) is an excellent anthology.

The music of Parker, Gillespie and Monk became the foundation of the "modern jazz" of the 1950's and 1960's. Among the many black musicians who followed close in their footsteps, Miles Davis is perhaps the greatest (**Kind of Blue**, Columbia CS-8163, represents the peak of his fame). Once again, a legion of white musicians appeared — but this time there was a little more determination among the whites at creating a style of their own, reflecting the advances of black modern jazz but interpreting them in their own way. The most famous jazzman of the 1950's was Dave Brubeck, whose quartet (featuring Paul Desmond on alto sax) played many a sellout concert on America's college campuses. Brubeck was one of the first to experiment with unusual time signatures (as in his most famous composition, "Take Five") and also liked to bring elements of classical music, especially Bach, into his music. He studied with the French composer Darius Milhaud, who himself had become interested in jazz upon hearing some of the first Negro jazz records in 1923. The music had come a long way since then; one can hardly imagine King Oliver studying with a classical composer in order to diversify his ideas.

Meanwhile, a coterie of musicians of both races established the "cool school." Primarily centered on the West Coast, musicians like Gerry Mulligan, Chet Baker, Stan Getz and Chico Hamilton retained the complex harmonies and melodies of modern jazz while softening and gentling the sound. The refreshing music they made stimulated many, but it was also the "cool school" that first cast jazz into the unlikely role of background music. The dregs of this branch of jazz are still very much in circulation today, and have probably turned many a young rockfan off to jazz in general.

Probably the most respected jazz group of all, in the 1950's, though, was a black group that played very softly, but consistently challenged the listener with subtle and intricate constructions, much influenced by avant-garde classical music: The Modern Jazz Quartet. Perhaps the most popular of their many LP's was **Fontessa** (Atlantic S-1231). Still very much together, the M. J. Q. now records for Apple.

Incidentally, the 1950's also saw a great revival of interest in early jazz, and the formation of a large number of white bands bent on reconstructing the authentic New Orleans style. The best and most successful of such groups were in England where they called it "trad." You may still be able to find a London LP by Ken Colyer's band, LL-1340, that was heard and enjoyed by practically every English rock musician going today. In America the Dukes of Dixieland struck it rich with a con-

siderably more superficial approach. You can still find a "Dixieland" bar in just about every large city in America.

The 1960's have seen adult-oriented pop music ("easy listening") relying more and more heavily on jazz for its inspiration, to its immense benefit (pop music's, that is). Young people, however, have not gone for jazz like they did in the 1950's, for obvious reasons: rock music now provides a degree of intellectual stimulation and rhythmic excitement that was totally absent in the pop music of, say, 1952. Yet jazz has continued to progress enormously, with brilliant experiments going on all over the world. In many ways the present status of jazz recalls the situation in the 1940's, the days of be-bop. While certain jazzmen have allied themselves with the pop music scene, lending their fertile imaginations to the production of million-sellers, others have gone underground, pursuing their inclinations without compromise.

While the heaviest involvement of established jazzmen with pop music has been in the "easy-listening" field, many of them have worked with rock as well, especially as studio musicians. Barney Kessel, the superb guitarist, not only played the guitar but led the band for Ricky Nelson's first records, and countless other rock sides since then. Bud Shank played the flute solo on "California Dreamin'" by the Mamas & Papas. A few years ago, Ramsey Lewis, a well-established jazz pianist, enjoyed enormous success with his rendition of the rock tune "The In Crowd," and followed it up with several other hit adaptations of rock material. The late Wes Montgomery scored with "Tequila" and "A Day In The Life." Jimmy Smith's organ performances of such tunes as "Got My Mojo Workin'" have been immensely popular.

There has been a continuing effort by certain jazzmen to get back to the roots of the music, especially gospel music; this of course ties in with what has happened with "soul" music in the pop field. Cannonball Adderly has been a leader, beginning as long ago as 1961 with his famous jazz-gospel waltz "This Here." Beginning in early 1967, he won new success with a string of albums on Capitol (**Mercy, Mercy, Mercy**, featuring the original of what became an R&B and rock hit, Capitol ST-2663).

More recently, a group of younger musicians have been working toward a completely new blend of jazz and rock. Whereas such earlier jazz-rockers as Ramsey Lewis preferred the simpler kind of rock tunes, and produced an innocuous blend that verged on background music, such new adventurers as guitarist Larry Coryell have drawn much more freely on the intellectual resources of rock. Coryell, who spent his early years as a hard-rock guitarist and then worked with a well-remembered group called the Free Spirits, has produced some very challenging sounds. In 1967 he joined the Gary Burton Quartet. Burton, though hardly a "jazz-rock" musician, has brought a great many new and young ideas into jazz, and won the unanimous respect of his elders in the field. On **Duster** (RCA LSP-3835) Coryell plays

strictly in the jazz style, with clear tone, relatively low volume, and incredibly fast lines complementing Burton's vibes. The quartet makes some of the most challenging and satisfying jazz since the M. J. Q. Gradually, Coryell began bringing more of the electronically distorted guitar tone characteristic of post-Hendrix rock into his playing. On his last album with Burton, a live LP (LSP-3985), he uses some highly electronic sounds within the jazz framework. His work since leaving Burton has been considerably freer (and louder). His last two LP's, (**Count's Rock Band**, with Steve Marcus, Vortex 2009, and **Lady Coryell**, Vanguard-Apostolic 6509) are as much rock as jazz, and creditable examples of either idiom. Though both are a bit uneven, they reveal an approach to lead guitar playing that should be highly stimulating to any rock musician.

But we still have not come to the real underground of contemporary jazz; the part of jazz which has stimulated more prominent rock musicians than any other. Returning to the evolutionary stream that began, perhaps, with Lester Young, and continued through Parker and Gillespie, on to Miles Davis, we find another super-human figure emerging in the late 1950's, the late John Coltrane. After a long apprenticeship as a sideman for Davis and others, Coltrane exploded into the limelight in 1961 with a recording of (would you believe) "My Favorite Things" from **The Sound of Music** (Atlantic S-1361). It's safe to say Coltrane could have gone on from there to become a major star of the pop-jazz field. But he was too honest a man for that. He promptly switched to another record label (Impulse) and recorded a series of increasingly unorthodox and challenging LP's, gradually working away from the intricate formal patterns that had characterized modern jazz of the 1950's, toward a much freer kind of expression. Before his untimely death in 1967, he laid down the foundations of a whole new idiom in jazz, in which improvisation is no longer limited to any extent by traditional formal concepts, such as the length of a song and its harmonic changes. (ASCENSION Impulse 5.95.) In "free jazz," musicians are able to work out their ideas to whatever dimensions they feel best, often simultaneously with other musicians working on their ideas. But it is hardly a process of playing just what comes into your mind; intense concentration is required to keep the music from degenerating into mindless cacophony. In addition to being perhaps the most difficult jazz to listen to, free jazz is undoubtedly the most difficult jazz to play well. Its challenge has attracted many modern musicians, however. Archie Shepp, Pharoah Sanders, Albert Ayler, and Ornette Coleman are only a few of the great musicians who have carried on the free jazz idiom since Coltrane's death. One record company, ESP, has an extensive catalogue of free jazz recordings by prominent and lesser-known musicians alike.

Coltrane's middle-period music has profoundly influenced quite a few rock groups. Jim McGuinn's solo on "Eight Miles High"





**CANNONBALL ADDERLEY**

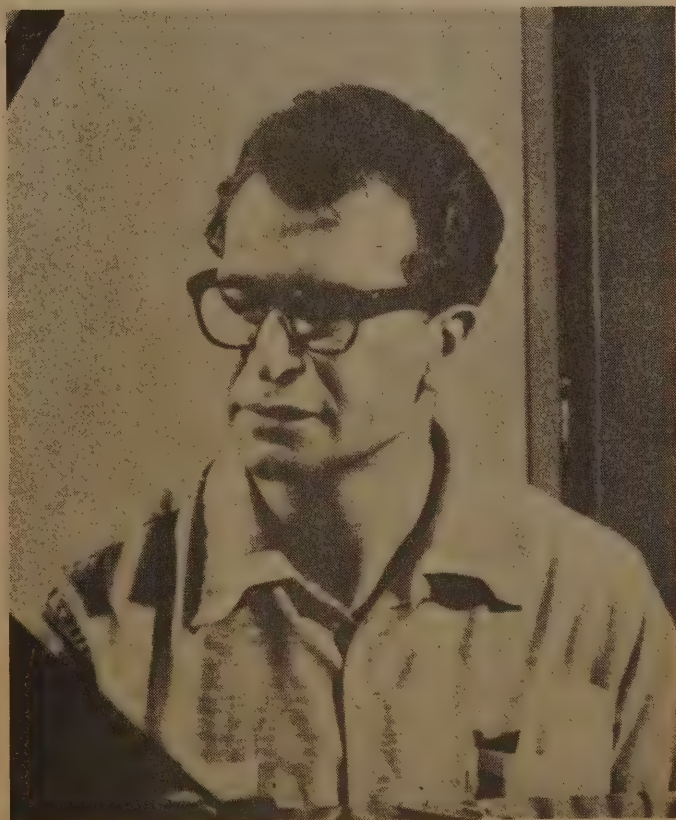
is a prime example. Another is the instrumental "Elijah" on Spirit's first album. So far, no rock band has recorded a really competent and profound piece in the advanced free jazz idiom, of Coltrane's last years. There have been a few travesties issued, but a lot of people are just about ready to try harder.

So we come up to 1969. My necessarily oversimplified history has probably enraged

some of my readers. I don't mind disturbing those whose appreciation of jazz is restricted to a certain period of its long history; one can't help stepping on a few toes in such circumstances. If I've missed some of the tallest trees (Jelly Roll Morton, Fats Waller, Charles Mingus to name a few) I can take consolation if I've helped a few people to appreciate the grandeur of the whole forest.



**HORACE SILVER**



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A final note: Though all of the LP's I have cited are officially available, not every record store carries a good selection of jazz, especially the earlier styles. A few stores can supply these earlier albums by mail order, notably the Jazz Man Record Shop, 3323 Pico, Santa Monica, Calif. which helped me considerably in preparing the discography. □  
barret hansen



# RANDY NEWMAN,

## *Songwriter*

The sphere of influence that a songwriter has today is a twofold proposition. His influence over the entertainers who use his material usually leads, in turn, to acclaim by the public. Witness the recent rise to fame of Jim Webb.

With this in mind, Randy Newman is an enigma. Newman is one of the most influential of modern day writers, with such artists as Judy Collins, Alan Price, Joni Mitchell, Dave Van Ronk and Blood, Sweat & Tears performing his material. He was recently approached by the Beatles to write material for Many Hopkin.

Yet, with all of this going, Newman, this 26 year old nephew of composers Alfred and Lionel Newman, finds himself in a situation similar to fellow writer Van Dyke Parks. Both have released brilliant, critically-acclaimed albums of their own compositions—yet, neither is making any progress in sales to the general public. In Newman's case, it's even more of a disappointment, as his album was a work of personal love. He wrote, arranged and sang all of the material.



HP: DID YOU FIND ANY NEW CHALLENGES OR ROADBLOCKS CONFRONTING YOU WHEN YOU DID YOUR ALBUM?

Randy: No, like singing was kind of fun after doing the work of the arranging itself. And hearing the orchestra play my arrangements was nice.

HP: WHAT'S INVOLVED IN ARRANGING YOUR OWN ALBUM?

Randy: It's hard to say. I tried to make it as dramatically correct as possible. You know, get the places right. Like whether it's taking place outside or inside. "Davy The Fat Boy," "Cowboy," and "So Long Dad" are all outside...for those you use more pieces. But basically you just try to do justice to the song. Make it come out right. Do it as more than a song. Do it like it was a group. But I wouldn't have been happy with the dramatic range of it...this much.

HP: WHAT ABOUT WORKING WITH AN ORCHESTRA? IS THE SITUATION EASY TO ADAPT TO?

Randy: Yeah. I'm not a conductor, really. I'd like to be able to conduct better, but I do find it easy to relate to an orchestra. I can break it down in my mind and put it back together.

You know that fact that today's music is built around a guitar and a beat...I don't care. I like the way an orchestra sounds, by itself or with guitar and drums.

HP: VAN DYKE PARKS PRODUCED YOUR ALBUM DIDN'T HE?

Randy: Co-produced it.

HP: WHAT ABOUT THE SIMILARITIES RIGHT NOW BETWEEN YOU AND VAN DYKE PARKS? YOU BOTH HAVE CRITICALLY ACCLAIMED ALBUMS OUT, BUT THEY AREN'T SELLING AS WELL AS THE RECORD COMPANY WOULD WANT.



**Randy:** Well, neither of us are guitar players, though Van Dyke plays a little, and so both our albums are rather orchestrally oriented, you know which is different from the way music was being made in the past 15 years or so. Today everything seems centered on guitar and drums. They're the base of the whole thing today in pop music and we didn't do that. And maybe we suffered for it in sales, but in my case that's what I chose to do. I was very happy.

**HP:** DO YOU FIND THAT YOU CAN ADAPT EASILY TO WORKING WITH OTHER WRITERS ON PROJECTS?

**Randy:** You can adapt, but it is a difficult situation when you have two people with definite creative ideas and definite directions. You know they could be grouped together, but they're still different. But the difference can act as either a catalyst for success or failure. There isn't much similarity, really, between myself and Van Dyke; except of course that we are both commercial failures.

**HP:** WHAT ABOUT SOME OF THE CHARACTERS IN YOUR SONGS? LIKE DAVY THE FAT BOY, LINDA AND COWBOY. ARE THEY BASED ON REAL CHARACTERS?

**Randy:** Well, I hope they're realistic, but not that I remember anyone like them that I've known specifically, but I believe they ring true to people as they are intended.

**HP:** "I THINK IT'S GOING TO RAIN TODAY"... I think that was the first time any portion of the music public ever heard of Randy Newman.  
**Randy:** Well it was never one of my favorites. I mean if I had to pick a song to be known for after I'm gone it wouldn't be that one. You know, it sounds a little pretentious to me. That type of imagery is something that I don't usually do, but I was satisfied with it and I like it.

**HP:** THAT WAS YOUR FIRST SONG FOR JUDY COLLINS, ARE YOU GOING TO BE DOING ANY OTHERS FOR HER IN THE FUTURE?

**Randy:** As a matter of fact she recently called me to see if I had anything for her next album. I have one now and I'm working on another. When they're both finished we'll get together. I enjoy the idea of writing for Judy.

**HP:** DO YOU FIND YOURSELF LISTENING TO ANY OF THE POP MUSIC, ROCK LATELY?

**Randy:** Not as much as I should. Because I should know what's going on commercially and otherwise. I listen some though--Hendrix and The Beatles but that's about it.

**HP:** WHAT ABOUT OTHER SONGWRITERS. WHO ARE SOME OF THE PEOPLE IN THE FIELD YOU RESPECT MOST?

**Randy:** The Beatles. I love Jimmy Webb's things. I like Van Dyke, Harry Nilsson, Dylan.

**HP:** WHY DYLAN?

**Randy:** Why Dylan? Because he's funny you

know and it's real. It's just good. He's more literate than much of what is being done. I mean I can't get interested about hearing about the shadows of some 18 year old kid's mind and I don't care, but Dylan's wild, he's funny.

**HP:** FROM WHAT YOU HAVE HEARD, DO YOU SEE A COMING DIRECTION FOR POP?

**Randy:** No, but I did have an opinion. When I first heard all the feedback and distortion, when I first heard Hendrix, I knew that was where it was going. It was sad for me in one way because Hendrix can make more noise and produce more excitement, in a way, than a whole orchestra does, playing as well as he does. And that's the direction it went. I knew it would. I don't know where it's going now.

**HP:** BUT DID YOU HAVE THE SAME PROJECTED AUDIENCE IN MIND, THE HENDRIX AUDIENCE, WHEN YOU RECORDED THE ALBUM?

**Randy:** Yes. I had everybody in mind. It might have been a misguided effort, you know, but I mean I didn't want to leave anybody out. I wanted everybody to like it, to be able to enjoy it. The fact that it was such a great critical success and up to now, a minimal popular success isn't what I had wanted. I would have preferred the reverse.

**HP:** DO YOU THINK THAT YOU'LL COME TO A POINT WHERE CHART POSITION BECOMES REALLY VITAL TO YOU?

**Randy:** Oh, it matters, but I don't know whether you can think about it and go after it. I suppose you can listen and gear yourself toward the mass market, but I've never been able to do it. Maybe I will. It would be nice to have a commercial success commensurate with the critical.

**HP:** GOING BACK TO AUDIENCES, DO YOU FIND ANY SOPHISTICATION OR MATURATION IN THE TASTES OF POP MUSIC?

**Randy:** No!

**HP:** THE OPPOSITE?

**Randy:** No change. I don't think things are getting better in terms of what makes it now. If anything things are getting more complex and the audience might be getting more perceptive. Sure, things are changing, but I don't necessarily think it's a sign of audience sophistication or maturation. The audience has just found what they liked. They haven't been educated into acception.

**HP:** DO YOU THINK THEY SHOULD BE?

**Randy:** No, no. I don't think you can say that they should be. They should be exposed to more. Radio stations should expose them, but you can't even say that. Stations should be less restricted with their playlists, a little more adventurous. But if the public wants to hear more now they listen to FM. There is an outlet for it now. And radio stations are just the reflection of popular tastes; they aren't the origin of it.

**HP:** DO YOU LISTEN TO FM MUCH?

**Randy:** Sure, if I want to hear my album.

**HP:** WOULD YOU FEEL RIGHT WRITING SOMETHING STRICTLY COMMERCIAL WITH, PERHAPS, THE AUDIENCE'S SATISFACTION RATHER THAN YOUR OWN, IN MIND?

**Randy:** I don't know if I would know what it means or know how. You just have to do the best you can. Do something that you like. Yeh, I'd feel right about it. I mean, I thought I was and still think that I was making a commercial album. Everything I do I always think that people are going to like it. I don't know. All this talk about prostituting yourself. If you are writing popular songs, or trying to write them, the idea is that they should be popular or successful. I'm not Shubert and no one else is today. And we're not writing art songs. That trend is a spurious one, anyway, when they talk about contemporary art songs.

There are people who are writing contemporary art songs, but neither you nor I have ever heard of them. I mean it's a business. You have to think you're writing commercial things and I have, somewhat. But it wouldn't be a matter of prostitution. Maybe I could listen to the TOP 20 and set about trying to emulate it in some ways, figure it out in some cold way; but I've never tried it and I don't want to.

**HP:** I UNDERSTAND YOUR WORK IS MUCH MORE WELL KNOWN IN ENGLAND?

**Randy:** Yeah, in fact it is totally out of proportion there. Here people in the business sort of know who I am and might even know some of the things I've written. But in England everyone seemed to know. It surprised me.

**HP:** HOW WOULD YOU APPRAISE THE MUSIC SCENE THERE?

**Randy:** It's strange, different. Well, in Germany when I was there everything seemed more melodic. Like Delilah by Tom Jones, that's all I heard in Germany. It's fantastic. There were things on the charts in England that I would never have expected, like an instrumental that was a slowed-down Santo and Johnny.

**HP:** DID YOU MEET ANYBODY OVER THERE?

**Randy:** Yeah, I met McCartney and Harrison in London at Apple.

**HP:** HAD THEY HEARD YOUR ALBUM?

**Randy:** Yes, in fact, McCartney had called me here and told me how much he liked the album. Our visit was fairly brief but pleasant.

**HP:** DID YOU GET INTO ANY CONVERSATION AT ALL REGARDING MUSIC?

**Randy:** No, not really. Basically, they wanted me to write something for Mary Hopkin.

**HP:** SOUNDS LIKE RANDY NEWMAN WILL NEVER BE OUT OF WORK]

**Randy:** No, I suppose not. It always seems that there is an over-abundance of work and not enough time to complete it. But if I remain anonymous then no one will be able to find me and I can take my time. □pete senoff

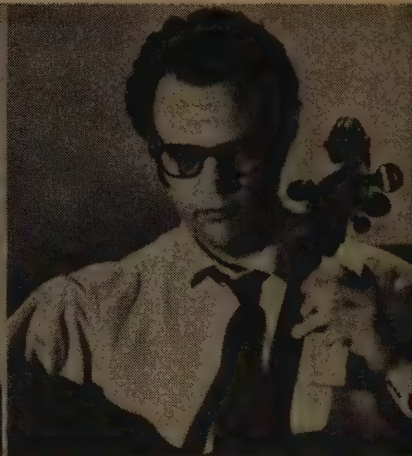




RUSS LITTLE



ARNIE CYCOSKI



DON WHITTON

## Keep Watch Over **LIGHTHOUSE**

**L**ighthouse is RCA's distinctive newly formed exploratory rock group from Toronto. One of the largest ensembles currently on the recording scene, Lighthouse is actually a thirteen-piece orchestra which fuses elements from virtually every music form. It draws its sounds, all well-honed, from rock, jazz blues, country and third-stream, and presents a dimension totally unique in music today, utilizing string and brass quartets to surround the fundamental rock base.

The sound produced by Lighthouse is totally electric, providing excursions into various octaves simultaneously and creating effects that can be produced live under concert conditions.

The age span among the talented thirteen ranges from 20 to 46, and the majority of the members had their roots in classical music.

Mentor for Lighthouse is its drummer, Skip Prokop, who, with its arranger-pianist Paul Hoffert, makes up the base around which the nucleus formed. Skip was formerly leader and drummer of the Paupers and is considered one of the foremost percussionists in the rock field. He was drummer on the recent Super Session with Al Kooper and Mike Bloomfield, and has performed with Mama Cass Elliot, Richie Havens, and Peter, Paul and Mary, among others.

Paul Hoffert, a Brooklyn-born musician who now considers Toronto his home, has been a television music director on CBC, a film composer in England and Germany, and a soloist with a number of major symphony orchestras. He is a well-known arranger, commer-

cial producer, performer and writer, and he composed the music to the recent off-Broadway musical, "Get Thee To Canterbury." Among his works for motion pictures have been the scores to the Venice Film Festival Award-winning "Winter Keeps Us Warm" and to Columbia Pictures' "The Offering."

Lighthouse's electric bass player, Grant Fullerton, and its lead vocalist, Victor 'Pinky' Davin, are both alumni of the Canadian rock group, "Stitch In Time." The orchestra's sole American, guitarist Ralph Cole, hails from Kalamazoo, Michigan, and played with "Thyme" for six years.

With these five talents, Lighthouse picked up momentum. It also picked up eight classically-oriented musicians. One is cellist Don Whitton, the senior member of the orchestra. Born in London and educated at the University of Toronto and at the Royal Conservatory of Music in Toronto, he has been a soloist and a leading chamber-music player, and, prior to joining Lighthouse was principal cellist with the Toronto and CBC Symphony Orchestras.

Lighthouse's other cellist is Leslie Schneider. The group's youngest member, Leslie is a current music major at the University of Toronto and comes to Lighthouse from the Symphony Orchestra of Hamilton, Ontario, his home town.

Alto saxophone player Howard Shore is a recent graduate of the Berklee School of Music in Boston, is a composer and has been an arranger and performer with the CBC Symphony. Violinist Ian Guenther was born in

Montreal and studied at the Julliard School of Music. He has directed many variety and charity shows in Canada and has toured with various rock groups, doubling on guitar.

Another CBC Symphony member is trumpeter Freddy Stone, a noted Toronto arranger-composer. Formerly with the Woody Herman Band, Freddy headlined the Monterey Jazz Festival in 1968. He also has been a featured member of the Toronto Symphony and wrote the score of "Challenge of Change" for the National Film Board of Canada.

The other trumpet in Lighthouse belongs to Arnie Chycoski, who has performed with a number of big bands including that of Si Zentner. Arnie, too, has been a soloist with the Toronto Symphony.

Russ Little is the group's trombonist and has performed in Toronto with some of the entertainment world's top artists, among them, Paul Anka. He also has played lead trombone with Woody Herman. During Lighthouse's Toronto debut, Russ commuted between the Rock Pile and Maple Leaf Gardens where he was lead trombonist for the Bill Cosby Show.

Don Dinovo, an alumnus of the Toronto Conservatory of Music, plays viola for Lighthouse. He has been an actor, disc jockey and violist for the Chamber Music Ensemble in Toronto. Don received a second degree at the Conservatory — this time in Electronic Music — in 1966.

Lighthouse made its professional debut in mid-March with a seven-hour concert at the Boston Pop Festival.





PAUL HOFFERT



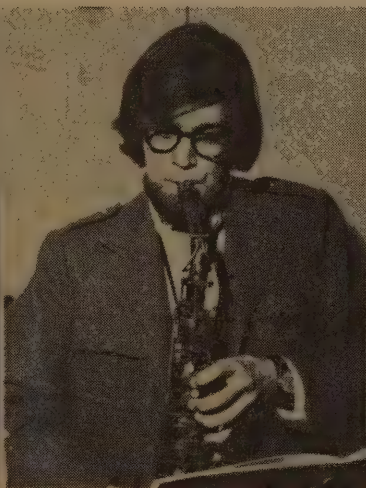
LESLIE SCHNEIDER



PINKY DAUVON



GRANT FULLERTON



HOWARD SHORE



FREDDY STONE



IAN GUNTHER



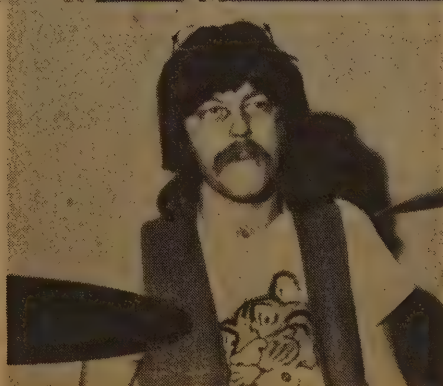
DON DINOVO



RALPH COLE

RCA Records introduced the group to New York audiences at a Carnegie Hall concert on May 25. It was followed by appearances at the Toronto Pop Festival in June and the Newport Jazz Festival during the July 4th weekend.

The group is also scheduled to write, co-produce and perform in four one-hour film specials for CBC-TV, and to score and appear in a forthcoming motion picture for Joseph E. Levine.□



SKIP PROKOP



For a month before it was to occur,  
there were posters plastered all over  
Chicago proclaiming:

COSMIC

JOY - SCOUT    SUPER - JAM

a benefit concert

The

Phoenix Academy

Featuring

MIKE BLOOMFIELD  
PAUL BUTTERFIELD

JAMES COTTON

DUCK DUNN

NICK GRAVENITES

SAM LAY

BUDDY MILES

OTIS SPANN

Members of

QUICKSILVER MESSENGER  
SERVICE

&

THE ACE OF CUPS

April 24, 1969  
Auditorium Theater  
Chicago, Illinois

# FATHERS AND SONS

**WHAT A LINEUP!!** From the first sight of those posters, I anticipated a grand night of music at the newly renovated Auditorium Theater, but little did I know what was to happen before the Phoenix Concert.

Two days before the concert, I went to Chess Records to talk to Marshall Chess about a group that I have been working with. As usual, upon entrance to the building, I asked the receptionist, "What's happening?"

To that, she pointed to the above poster, and replied, "They're all upstairs recording."

I was overwhelmed by the thought of all of the famous musicians recording together, and my first instinct was to get into those sessions. I was told that it was top-secret, and that no one was allowed in the sessions. Being persistent, my next move was to ask Marshall Chess, and he gave me the same answer.

So, that whole night, Tuesday, April

22, 1969, I spent on the phone, looking for people who could get me into the studios through other means. After many hours and calls, I finally hit the right person, who shall remain nameless, I was to be at Chess' Ter-Mar Studios at five o'clock on the following day to see what was going on.

When I arrived at Studio A, I finally saw who was actually recording, and the list of people is something from a blues dreambook: Muddy Waters; Mike Bloomfield; Paul Butterfield; Otis Spann; Duck Dunn and Sammy Lay. Butterfield, Bloomfield, and Lay, all from Butterfield's original band, were reunited and playing with Waters and Spann, their mentors. Few people were admitted into the studio, and I was very lucky to be there. So, I just sat there, in awe of these men and watched the proceedings.

This was the third night in succession of recording for this super sextet. I asked about the previous sessions and how they were going, and appar-

ently, upon Spann's entrance, the evening before, the group jelled.

The musicians looked happy in anticipation of the night ahead. It began with Butterfield overdubbing a song from the evening before, and then Bloomfield doing the same. When all of the men entered the studio, I was in for a surprise. This was not the super star session that I expected. Instead of Bloomfield or Butterfield or any other coming up front, it was a singular musical unit. Basically, it was Muddy Waters with a backup group, probably the best blues backup group that could be put together.

The beer was out and the lights were dimmed in this atmosphere of warmth and friendship. By 8:45, it was rolling, and what I heard was the blues. Some of Muddy's old songs were revived by this new band, and on tape were "Mean Desperation," "Sad Letter," "I'm Ready," and "Walkin' In The Park." These men played the music expertly, needing only





**MUDDY WATERS**

a few takes for each song. It was really something to see.

The intensity that Butterfield shows onstage is also present in the studio. He puts his whole body and soul into it. Bloomfield played his subtle guitar figures around Muddy's rhythm guitar, and was so tasteful. Spann's piano weaved through all the music beautifully while Sammy Lay solidly backed them with finesse and strength. Duck Dunn, (Booker T and the MG's and Stax-Bolt bassist) was a new person amidst, all of these old friends. Obviously he was also in awe of the people he was working with. With tight blues lines, his consistency added much to the music. This three-day old group was really together.

After all of the recording was done some people made comments:

Marshall Chess - "The best blues cut in ten years."

Nick Gravenites - "It's good to hear the blues again."

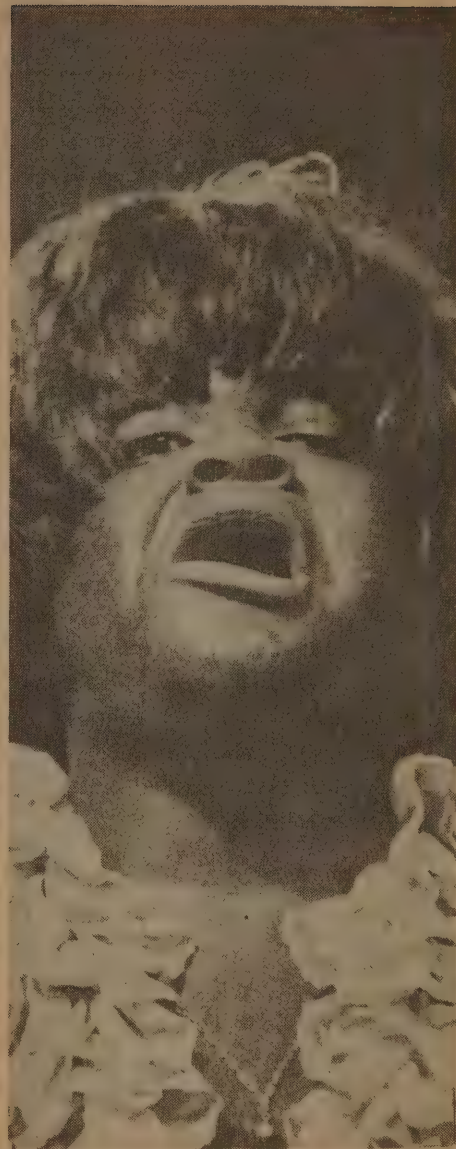
Sam Lay - "The only time I ever



**PAUL BUTTERFIELD**

actually felt the blues." However, not all of the feelings were verbalized. There were looks of satisfaction on everyone's faces, both the musicians and spectators. All listened to the playback with amazement, and rightfully so. The people depart, the studio is empty, except for used beer cans, filled ashtrays, and the ringing of music.

Thursday night was the Phoenix Concert, and I wondered if it could be as good as the night before. Nick Gravenites, the evening's emcee, introduced The Ace Of Cups to start the music along its way. They are an all - girl rock band, heavily flavored in folk-inspired lyrics and melodies. They were fun to watch but not too good to listen to. Next on the bill were Gravenites and what's left of Quicksilver Messenger Service. Recently, Gary Duncan split from the group for newer pastures, thus leaving John Cipollina, Davis Freiberg, and Greg Elmore with the pieces. Gravenites' vocals were pretty strong and his writing is quite



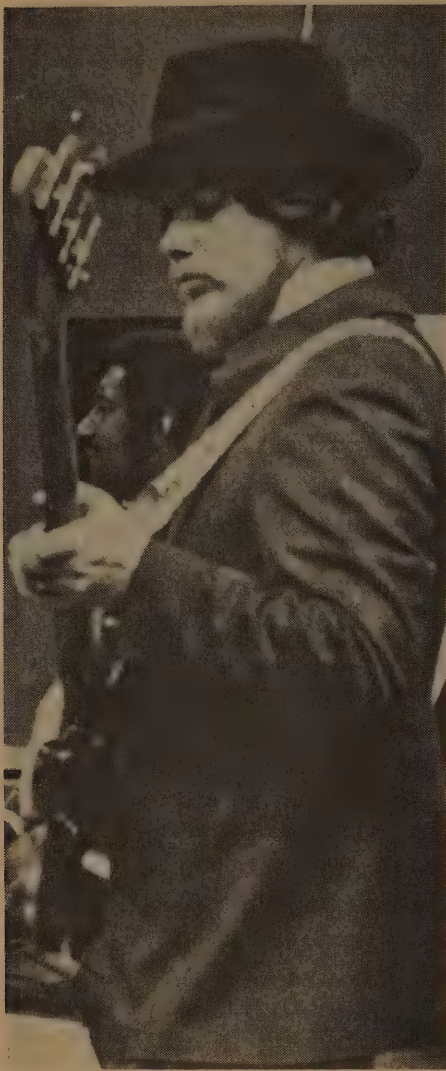
**BUDDY MILES**

good. Up to this point in the concert, however, the most exciting thing that happened was a large section of the speaker system falling into the vacant orchestra pit.

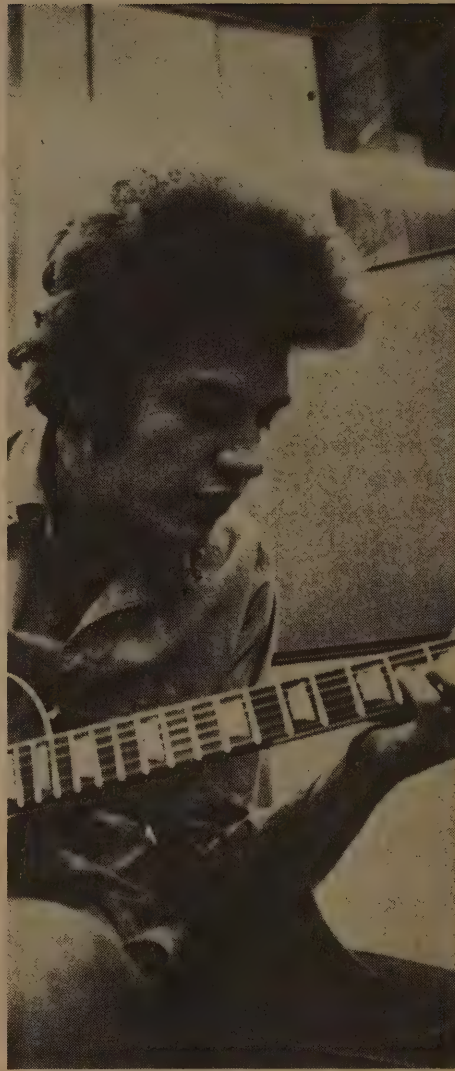
Twenty-eight hundred people showed up to see music, and now it was to begin. A quartet of musicians came on to the stage: Butterfield; Bloomfield; Dunn; and Buddy Miles on drums. "Hey, Little School Girl" was their first song, and Bloomfield had the vocal which he performed only adequately. He makes it up, though, with a very nice instrumental. Then Butterfield takes "Losin' Hand" and sings with both his voice and his harp. The vocal trading is kept up with Miles taking the lead on "Down On Broadway" and "Texas." Miles is more impressive when he is jamming with outside musicians.

Exit Miles, enter Muddy Waters, Otis Spann, Sam Lay, and Ira Kamin (on organ). The tapes are rolling again, only this time with one of the most receptive audiences I have ever seen. The





DUCK DUNN



MIKE BLOOMFIELD



OTIS SPANN

crowd expected great music, and they only had had a taste of it from the previous foursome. Now, just about everybody onstage was a dynamo, so the audience's expectations were unbelievably high.

The new group, with Muddy singing all of the vocals, began with "Hoochie Coochie Man," and it was the first sign of a musical explosion. Bloomfield and Butterfield were grooving on each other's music, with fine counterpoint and anticipation. They were working so beautifully, it made me wonder why they ever broke up. As usual, Lay and Dunn provided a solid rhythm section while Spann and Kamin could hardly be noticed.

The slow blues was next with "Long Distance Call" a mournful song that gave way to both Butterfield's and Bloomfield's instrumental virtuosity. Muddy was also different on this night. He was more fluid in his singing and his physical movements and was generally very relaxed.

There were a couple of more songs, and then what we all had been waiting for happened. Muddy and the band went into "Got My Mojo Working," and then everyone saw that there was only one boss on the stage -- Muddy Waters. He took hold and the audience went right with him. When he sang the words, "Got my mojo working," the audience, in unison, answered, "Got my mojo working." It was incredible. The refined atmosphere of the Auditorium became a gospel revival hall with Muddy being the preacher and all of the audience his followers. It ended, but the audience wouldn't let go.

Muddy came back to the podium and Buddy Miles joined the band, and they went into a faster "Mojo." By now, there was not a single person who could sit in his chair, and all were jumping and applauding and singing. Moved by this response, Muddy even did a dance on the stage. It was the most exciting performance

that I had ever seen, and when he left the stage for good, the audience still wanted more. Everything that followed was after the fact.

All of the "Mojo," was put on tape, and recently, I was lucky enough to hear a rough mix of it. It is the most exciting live performance that I have ever heard on tape, and hopefully it will be included in the album that is being put together. All of the electricity of the Auditorium is transferred on the tape, and it put me right back to the Auditorium with all of those good people on that beautiful evening.

Between the studio work and the concert work, there is a wealth of music that will be in record form soon, possibly as a two-album set. The name of the album is going to be called *Fathers and Sons*. It was a musical happening that will probably never occur again. I'm looking forward to the LP, but in the meantime, I will have the memory of watching it all. □irv mosrowitz





# JOHN LENNON MONOPOLY “We Need 500 Songs By Friday”

If I could only get the time to myself right now — instead of all this Monopoly and financial business with Northern Songs — I think I could probably write about 30 songs a day. As it is I probably average about 12 a night. Paul, too...he's mad on it. It's something that gets in your blood. I've got things going around in my head right now, and as soon as I leave here I'm going around to Paul's place and we'll sit down and start work.

The way we're writing at the moment, it's straightforward and there's nothing weird. Songs like “Get Back,” things like that. We recorded that one on the Apple roof but I'm not sure if that's the version that went out. We always record about ten versions — you get lost in the end.

I'm not really interested in the production of our records. In fact, I wish I didn't have to go through that whole



thing, going through the production and balancing the bass and all that.

For me, the satisfaction of writing a song is in the performing of it. The production bit is a bore. If some guy would invent a robot to do it, then it would be great. But all that "get the bass right, get the drums right" — that's a drag to me.

All I want to do is get my guitar out and sing songs.

Sure, I quite fancy giving some live shows, but Ringo doesn't because he says you know it'll be just the same when we get on, nothing different.

I can't give you any definite plans for a live show when we're not even agreed on it. We've got to come to an agreement. For a start, there's too much going on now for us to even talk realistically about going on tour.

In a way, that's why it's unfortunate that all the publicity came out about doing live shows when it did. We were only thinking about it vaguely, but it kind of got out of hand.

I suppose the next Great Beatle Event will be the next LP, in about eight weeks.

A lot of the tracks will be like "Get Back," and a lot of that we did in one-take kind of thing. We've done about 12 tracks, some of them still to be re-mixed, and Paul and I are now working on a kind of song montage that we might do as one piece on one side. We've got two weeks to finish the whole thing, so we're really working at it.

All the songs we're doing sound normal to me, but probably they might sound unusual to you. There's no "Revolution No. 9" there — but there's a few heavy sounds.

I couldn't pin us down to being on a heavy scene, or a commercial pop scene or a straight tuneful scene. We're just on whatever's going now. Just rockin' along.

The follow-up to "Get Back" is "Ballad Of John And Yoko." It's something I wrote, and it's like an old-time ballad.

The song? Well it's just the story of us going along getting married, going to Paris, going to Amsterdam, all that. It's "Johnny B. Paper Writer."

As I say, we don't want to release it straight away, because it might kill the sales, and I suppose we're cowards that way. I don't regard it as a separate record scene... it's the Beatles' next single, simple as that.

The story came out that only Paul and I were on the record, but I wouldn't have bothered publicizing that. It doesn't mean anything, it just so happened that there were only us two there. George was abroad, and Ringo was on the film and he couldn't come that night.



Because of that, it was a choice of either re-mixing or doing a new one — and you always go for doing a new one instead of fiddling about with an old one.

So we did, and it turned out well.

As for all this financial business that's going on — it does get in the way of writing, but I don't find it that much of a drag. It is, it is that much of a drag. It is like Monopoly... what with all these bankers, and played round a big table with all these heavies.

You know the bit: "Then I'll give you the Strand or Old Kent Road," and you say no — you give me two

houses. It's just like that.

Really the outcome of this whole financial business doesn't matter. We'll still be making records and somebody will be copping some money, and we'll be copping some money, and that'll be that.

I don't have any involvement in Mary Hopkins records, it's pure Paul. But there is one discovery I'd like to promote.

I think I'm going to make a pop record with Yoko. I've got this other song we were singing last night, and I think it'll be quite a laugh for her to do a pop record.





It's one I've written myself, and it's about Yoko, but I'll just change the word Yoko to John, and she can sing it about me.

This TV film "Rape" we did for Austrian TV — so it didn't get fantastic reviews, but then neither does every record the Beatles make. Hell, do you remember the reviews of "Hey Jude."

I remember Stuart Henry saying "Och weel, y' either like it orr y' don't." The critics are the same with "Rape." It's a good film, and we stand by it. There's a few people understand it, and the rest have no idea. They don't

know the difference between Jean Luc Godard and Walt Disney.

It's funny. The critics can accept it from Luc Godard but they can't accept it from us two — because they're so hung up on who Yoko and I are and what we do, they can't see the product.

But that'll die, and Yoko and I will just have to overcome our image, and people'll have to judge us on our art and not the way we look.

Back to songwriting though — you can't say Paul and I are writing separately these days. We do both. When

it comes to needing 500 songs for Friday, you gotta get together.

I definitely find I work better when I've got a deadline to meet. It really frightens you, and you've got to churn 'em out. All the time I'm sort of arranging things in my mind.

This film that the Beatles made recently, of us recording and working — somebody's editing that at the moment. It's sixty-eight hours, and they're trying to get it down to five for several TV specials.

Or then, it might be a movie. I don't know.

This "image" thing people are always on about with the Beatles — image is something in Joe Public's eye. That's why it's a drag when people talk about fresh-faced Beatles like it was five years ago.

I mean, we're always changing. Like the TV clip of "Get Back." Now I've got the beard — Paul's clean shaven — George is the one with the moustache.

Even we can't keep up with our own image. I come into Apple one day, and there's George got a new head on him.

So if that's the way it is with us, I tell you, the public doesn't stand a chance of keeping up with how we look. And anyway, how we are is up to ourselves personally.

Music is what's important, and as far as that's concerned in my case, Yoko and I stimulate each other like crazy. For instance, did you know she'd trained as a classical musician? I didn't know that until this morning. In college she majored in classical composition.

I've just written a song called "Because..." Yoko was playing some classical bit, and I said "play that backwards," and we had a tune. We'll probably write a lot more in the future.

I've written with other people as well. For instance, there was a mad thing I wrote half with our electronics genius, Alex. It was called "What A Shame Mary Jane Had A Pain At The Party," and it was meant for the last Beatles album. It was real madness, but we never released it. I'd like to do it again.

There was another song I wrote around "Pepper" time that's still in the can, called "You Know My Name And Cut The Number." That's the only words to it. It just goes on all the way like that, and we did these mad backings. But I never did finish it. And I must.

Why did we spring "Get Back" on the public so suddenly? Well, we'd been talking about it since we recorded it, and we kept saying "that's a single."

Eventually we got so fed up talking about it, we suddenly said:

"OK. That's it."

"Get it out tomorrow." □ John Lennon, as told to Alan Smith



# THE VENTURES

## Ten Years of Hits

In an industry where the only thing that never changes is change itself, the Ventures have successfully delved into every area of popular music -- from "Walk Don't Run" (1960) to "Hawaii Five-O" (1969), from surf to acid to soul. While their technique may vary, depending on the current mode of musical tastes, their musicianship remains unexcelled, and they are often applauded and emulated by other well-known groups.

To date the Ventures have made an unprecedented 36 albums for Liberty, all of which have appeared on the national charts, with as many as five LP's simultaneously in the Top 100. Each year the Ventures place in the Top 10 on the Billboard College Favorites and Instrumental Combo Polls, and in February 1969 they placed Number 5 under "Instrumentalists" in the Playboy Magazine Poll.

Recently, Bob Bogle and Don Wilson talked about their early days.

Bob related his story first. "I was born January 16, 1937 in Portland, Oregon. My family and I moved all around the West Coast and Southwestern part of the United States because my father (Robert Bogle) was in the construction business and his work kept us pretty much on the move.

"I grew up in a musical family with three brothers and one sister. They seemed always to be playing one instrument or another as there was some musical instrument around all the time. But, strange as it may seem, I didn't acquire an interest in music 'til later.

"It wasn't until my brother, Dennis, went into the Air Force and left his guitar at home that I picked the instrument up and started to learn to play it. Almost immediately I gained an intense interest, I learned three or four simple chords and played hours on end for my own pleasure.

"When I was sixteen, I made my first big mistake in life; I quit school! I had been so anxious to get to work so I would be able to earn my own money that I decided to end my formal education. After much persuasion, my family finally gave in. My father helped me get my first job -- from 6:00 a.m. to 5:00 p.m. I climbed a ladder. This was *not* the ladder of success as I was now in the construc-

tion trade as a 'hod carrier,' a term that bricklayers use for one who brings the cement to the bricklayer. I must have put in 100,000 miles a year just going up and down that ladder. The foreman probably saw that I was getting bow-legged from all those trips and promoted me to apprentice bricklayer."

The realization hit Bob that he had made a mistake quitting school, but he didn't want to leave a job that promised future security. So he did the next best thing and went to night school. He enrolled at the Benson Polytechnic School in Portland and completed his high school education -- while working 11 hours a day!

"During this time, I had received promotions along the way and finally I became a "boss." One of the construction jobs led to Seattle, Washington, where another kind of ladder climbing started."

Don continues the story: "I was born in Tacoma, Washington on February 10, 1937. My childhood was somewhat average with the possible exception of the musical appreciation we had learned at home. If it weren't the radio going, it was the phonograph, but mainly what I remember is our old piano. I never considered lessons -- it might have spoiled the fun I was having banging out tunes by ear!

"Then one day I had the opportunity to learn to play the trombone with the grade school band. I loved music so I jumped at the chance. This time I took lessons. I saved most of the money I earned delivering newspapers before school and bought my own trombone which I played in the band all through my schooling. During that time, I also took up wrestling and won a school letter in that sport."

Don finished school and rather than wait to be drafted into the Army, he decided to volunteer. He was sent overseas to Germany where his trombone lessons came in handy. They placed him in Special Services and he played with the 39th Regimental Band. Along the way the talented boy also picked up knowledge of the stand-up bass and toured with an army dance combo.

Don continues: "I guess you're wondering how the guitar comes into the picture. Well, one day a buddy of mine in the barracks approached me and said, "Don, I've got a date this evening and I'm flat broke. Would you buy my guitar from me for 100 Marks?" (\$25 in American money.) I emptied my pockets and came out with 87 Marks -- and the deal was made. I heard later that he married that girl, and in a way I guess you could say I've been going around pretty steady with his or some other guitar ever since.

With my past musical background, learning the guitar was fairly simple. I loved the instrument more than any other I had played and by the time my army career was over, I had mastered 7 or 8 chords and flew home to Tacoma with the hidden dream of someday playing professionally.

But yet another road had to be followed before my dream would have a chance to work out -- it was in the construction business. A friend of the family thought it would have a secure future and got me a job (you guessed it) as a hod carrier. At the time, I suppose Bob was doing the same thing in Portland. Finally, after numberless trips up and down the ladder, I, too, was promoted and my company sent me to Seattle. The traveling slip said: 'Report to Seattle, Washington -- Sahara Water Proofing. Foreman: Bob Bogle'...."

One day after work was over, Don was standing by a bus stop and Bob, driving by, spotted him and asked if he'd like a lift. While driving, Don happened to glance at the back seat and saw a beat up guitar case and exclaimed, "Do you play the guitar?"

Before Bob had dropped Don at his home they had made a date that following Sunday to get together and have a jam session. From their initial meeting, they enjoyed working together. They met more and more frequently until it became a ritual.

This continued for many, many months and by the summer of 1959, the boys were able to interchange parts, playing either lead, rhythm or bass guitar. Their job, at this time, had taken them to Pullman, Washington. They started practicing in the recreation room of the hotel in which they were staying. The neighboring high school and college students soon made a sizeable audience for their sessions and local popularity of the twosome led them into playing for school dances, club and lodge dances.

One day, Don sent a tape to his mother who in turn, with full confidence in their natural ability, set forth with tape in hand to record companies but nobody would listen. "If the established companies don't want



to listen, we'll start our own company," she wrote. Several months followed, but finally, "The Blue Horizon Record Co." became a reality.

The boys continued with their construction jobs, practicing and writing in their free hours. "All we need," they said, "is some more experience in the commercial recording field." They hired a drummer and a bass guitar man and found a weekend job playing in a Tacoma cabaret. Their popularity grew so quickly that the owner asked them to extend their engagement and also play weekday evenings. They decided to do it, but also decided to keep their daytime job as they had learned early the unreliability of show business, and they weren't going to take any chances. To keep the two jobs their schedule was as follows: Up at 5:00 in the morning, put in an exhausting day's work at the construction company, arriving home at 6:00 p.m. Shower, shave, dress, eat, and head for the cabaret at 7:30 - 30 miles away. They performed until 1:00 a.m., got to bed about 2:00 a.m. with the alarm set to go off at 5:00 in the morning!

Performing every night was hard on the other two musicians who also held daytime jobs and they finally gave up the cabaret work. So the boys had to set out once more and find another drummer and guitar player who would compose a regular group. After a month of looking, they at last chose "Nokie" Edwards, also a self-taught guitarist, and "Howie" Johnston, an excellent man on percussion. Now they had the group which they named "The Ventures." They started to work on a song they had played many times, but adding new variations to their original arrangement. When they felt they had as exciting an arrangement as possible, Don and Bob took the tape to Blue Horizon. The name of the song? "Walk, Don't Run" released in 1960. The song's instantaneous rise to popularity encouraged nationwide interest. Bob Reisdorff, the alert, young executive of Dolton Records offered to distribute the record nationally through the vast promotional resources of Liberty Records.

"Walk Don't Run" won the Ventures their first gold record eight years ago (which received a second Gold Record with a new recording in 1964), thereby establishing the unmistakable "Venture sound." The group now includes Jerry McGee, lead guitar; Mel Taylor (brother of Larry Taylor of "Canned Heat"), drums; and John Durrill, organ.

As international favorites, the Ventures spend approximately 90% of their touring time abroad, presenting a visually as well as musically exciting



1960 VENTURES, L. TO R. NOKIE EDWARDS, BOB, DON & HOWIE JOHNSON



DON WILSON & BOB BOGLE



1969, L. TO R., DON, BOB, JERRY MCGEE, JOHN DURRILL, MEL TAYLOR

act. They are the biggest selling record artists in Far East history, consistently outselling the Beatles in the Orient, and selling 10 million albums in Japan alone, where they have an open return invitation to perform. Their

record sales in the United States are in excess of thirty million.

The Ventures have also recorded five guitar instructional records - which themselves have been on the national pop charts. □





PRICE, 2ND FROM LEFT, WITH OLD ANIMALS



# *The Evolving* **ALAN PRICE**

It's always a gas to go and talk with Alan Price because he has no inflated ideas about his own importance in the music world. He is a good musician who

enjoys playing improvised music, a gentle, wistful singer with a penchant for wryly humorous material and an intelligent observer of the frequently su-



perfidious rock scene. A very together cat.

When Alan broke up his own combo last year and turned over the Set, lock, stock and barrel to vocalist Paul Williams, he expected to gain enough personal fulfillment from producing records and promoting his substitute, but after a while the boredom set in. "I went up to Burnley to judge a Queen of Industry there," he commented wryly. "On the way back I stopped into Birmingham to see Clive (Georgie Fame) who was doing cabaret there, went back to his hotel for a drink and that was it. There was a Hammond set up there and drummer Tony Crombie and Clive's guitarist Colin, and we had a blow right through till ten in the morning.

"I did everything, played and sang, played bass, etc., and I thought well, if I'm going to play this long I might as well get paid for it. And so I started another band."

At first, said the singer, he wanted to escape the hassle of providing a weekly wage, and so he got some charts together and assembled some of the best jazz players in London, among them the trumpeters Harry Beckett and Henry Lowther, trombonist John Mumford and tenor saxophonist Lyn Dobson. Drummer Willie Payne is the only permanent member of the group with which to date, Alan has played five successful weeks in cabaret.

His success with tough provincial audiences who know nothing of the roots of modern American music has provided Alan with a certain amount of pride, he admitted, "When Eric Burdon and I first started in Newcastle, we used to play in Fenwicks, the local store. Everyone used to shout out at us to do numbers like 'Living Doll' and that, and we would do Pete Johnson - Joe Turner numbers like 'Roll 'Em Pete', and Muddy Waters, Ray Charles and Jimmy Reed numbers and everyone used to hate it. Now I can go and do cabaret in Stockton or anywhere in the North of England where the audience is filled with people right up to about 55 or 60 years old, and I can do a 15 minute blues on stage and get applause after each solo.

"I mean all the guys are good musicians, but not only do they get away with playing the blues, they are accepted, too. And that's a helluva bloody revolution compared to about six or seven years ago when you couldn't even get heard."

Alan went on to point out the advantages afforded a musician by living in England as opposed to America. "Being a professional musician here is not something to be snarled at. If you're a success as a pop musician even, people don't slam you, but in America it's not really regarded as a respectable profession. That's the good thing about living in

England although I like working in America because on the whole I think audiences there have more respect for the performers nowadays."

In spite of the wide variety of material the singer features on record and in person, he has a stated preference for the subtle statement and a wistful, introspective approach. "The reason why I've tried to do things that hold the attention more comes from this: you see there are two ways of presenting yourself. There's one which is to be extrovert and hammer people with your thing, and I can't really do that because I'm sitting down playing so I can't really get up and smash them over the head with it. But if you do things that are introspective and require a lot of listening, you get a passive response from the audience which helps you. That's the only way I can describe it. But it's much easier being an extrovert than an introvert; it's so much less mental effort."

For the past year Alan has been trying to concentrate on completing his album, 'The Saints Preserve Us.' It's a random collection of songs by himself (My Sly Sadie taped with a phrasing technique, Catch A Rabbit, a nonsensical piece, and Tappy Tortoise "a sort of fairy tale with musical instruments") by Nilsson (1941); Goffin and King (Not Born To Follow), interspersed with the old Rosemary Clooney ballad 'Maybe It's Because Of Love' and the Marlene Dietrich vehicle 'Falling In Love Again' done at a rocking uptempo. Quite a mixture yet typically Alan. Also typical is the often hilarious, sometimes mundane linking of tracks with an impromptu vocal trio of Alan, Zoot Money and the roadie to end all roadies, Phil Robertson, singing 'When The Saints Go Marching In' in as many different ways as they could imagine when stoned out of their minds at 7 o'clock in the morning. "At the end I've got a 46 piece orchestra playing the Saints, too," laughed Alan. Some ending.

On the subject of 'being different', the singer commented that it's just like everything else in life; "If something's personal to you, that's the only way you can do it. If something's stupid, you can't do that unless you write a stupid thing yourself. With my singles, you see, there's only been one that was any good musically - 'I Put A Spell On You' - the rest have just been 'hits'. But they have been great in their way, especially the Randy Newman thing, 'Simon Smith and the Amazing Dancing Bear.' That was tremendous.

"I can only do things which are suitable for me. I can't scream like Eric (Burdon) and I can't write songs like the Beatles, so you have to cut your cloth to fit your suit - or whatever the expression is. The main thing is that I've had complete freedom with what I've put

on record. You usually know if you're going to be right, like the last record I put out, Randy Newman's 'Love Story.' It wasn't a hit and I never did any promotion on it because although it was a very good record, I just didn't think it would make it. But Randy Newman's lyrics are so good. He came over here and I saw him, a great guy. Most of his songs have been personal although Gene Pitney and Cilla Black have recorded some of them. I don't think he's ever gone out of his way to write songs for other people. He's a great pianist, too, and I like piano demos; that's what really appealed to me about 'Simon Smith'."

Although Alan frequently states his sadness at his inability to 'shout' like his old mate from the Animals, Eric Burdon, you get the impression that he is fonder of the easy-going approach more suitable to British lungs and larynxes. "A lot of singers over here have tried to imitate Negro singers with the right attitude at first, but then it became a hackneyed thing to try and sound like that. But it's not always the best singers, i.e. those that sing in key and have a great sense of timing, that really convey a lot. You've got to have a sort of *quality* in your voice as well.

"If you got a computer that could sound like a blues singer, a computer couldn't get that quality. It's like getting a computer to make ballet movements, there has to be something else there. That's why Eric has always knocked me out because he was the nearest thing over here to a blues singer. He was undisciplined in some ways but with this sheer sense of urgency he can turn an audience on. Things are getting better in England, though. A part of the upsurge of the blues here is to do with the popularity of Hendrix and Clapton - people have got better things to copy, that's all.

"I'm so pleased that people like John Mayall have made it, but some of the new things -! Well, I'm not being old hat and saying like 'I remember when...' but there were a lot of people who've fallen by the wayside who were pretty good but didn't get a chance because there wasn't the atmosphere for listening to blues music. Now that there is, a lot of people are getting away with it. It was like when rock-and-roll started; rock was great but it was bastardised by so many people who really put the knockers on to it."

Alan is a thinking man, and would be the first to admit that he is not at the forefront of the scene, neither has any desire to be involved with the underground. He makes music in his own way, moving music that is consistently soulful and touching. The new album sounds like being worth having.

valerie wilmer



# • COMPLETE SONG INDEX •

Along Came Jones .....	33
Baby, I Love You .....	32
Break Away .....	34
Choice Of Colors.....	31
Clean Up Your Own Backyard.....	30
Commotion .....	32
Dock Of The Bay.....	33
Forever .....	33
Free Me .....	31
Get Together.....	32
Girl I'll Never Know.....	34
Give Peace A Chance .....	29
Goo Goo Barabajagal.....	28
Good Old Rock & Roll .....	29
Green River .....	29
Honky-Tonk Women.....	31
Hushabye .....	33
If It Don't Work Out .....	32

## WORDS TO YOUR FAVORITE HITS

Jack & Jill.....	28
Laughing .....	31
Muddy River.....	30
Nitty Gritty, The.....	28
No One Is Going To Hurt You.....	31
Odds And Ends.....	32
Once Upon A Time .....	30
Polk Salad Annie.....	29
Put A Little Love In Your Heart.....	32
Reconsider Me.....	29
Ruby, Don't Take Your Love To Town .....	33
Soul Deep.....	33
That's The Way .....	34
True Grit.....	30
Wait A Million Years .....	31
Where Do I Go? .....	30
Working On A Groovy Thing.....	30

### •GOO GOO BARABAJAGAL (LOVE IS HOT)

(As recorded by Donovan (With the Jeff Beck Group)/Epic)  
DONOVAN LEITCH

She came, she came to meet a man  
She found an angel  
Goo goo goo goo barabajagal was his  
name now  
Goo goo goo goo barabajagal was his  
name now  
Goo goo goo goo barabajagal was his  
name now  
He's very wise in the herbal lors  
Got pure now  
She came, she came to free the pain  
with his wild flower  
Goo goo goo goo barabajagal was his  
name now  
Goo goo goo goo barabajagal was his  
name now  
Fine, fine, fine, fine  
Acelandine be prepared for her  
Tea, tea, tea, tea  
To make her free  
While incense burned  
In love pool eyes flat feathers  
After the struggle the hope burst and  
shot joy  
all through the wind  
Sorrow more distant than a star  
Multi color run down over your body  
Then the liquid casting all into all  
love is hot.

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### •JACK & JILL

(As recorded by Tommy Roe/ABC)  
TOMMY ROE  
FREDDY WELLER

Hey Jack you better get right  
Or Jill won't be impressed  
Hey Jill you better get tight  
Cause Jack expects the best  
The temperature is rising and  
excitement fills the air  
Girls buy new bikinis and beauticians  
dye their hair  
Health clubs are overcrowded with young  
men's concerns  
And unhappy with conditions that they're  
in  
(Repeat chorus.)

Sportscars, hot rods, Cadillacs and jeeps  
Pretty girls sitting on the beach admiring  
men's physique  
Handsome motorcyclist and riding  
through the park  
Diggin' girls in mini skirts and trying to  
win their hearts  
(Repeat chorus.)

Summer nights and city lights create an  
atmosphere  
Girls and boys begin to dance to the  
music that they hear  
Jack you better look your best  
Cause the competition's tough  
Jill you'd better wear a mini skirt  
That's short enough  
(Repeat chorus.)

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### •THE NITTY GRITTY

(As recorded by Gladys Knight & The  
Pips/Soul)  
LINCOLN CHASE

Yeah, mm, yeah  
Do you know that some folks know about  
it some don't  
Some will learn to shout it, some won't  
But sooner or later baby, here's a ditty  
Say you're gonna have to get right down  
to the real nitty gritty  
Now let's get right on down to the nitty  
gritty  
Now one, two nitty gritty  
Now yeah, mmm, nitty gritty now  
Ooooooowee, right down to the real nitty  
gritty  
Ooooooowee, can you feel it double beatin'  
I keep repeatin'  
Get right down to the real nitty gritty  
Say it again double beatin'  
Get on down, we gotta get right down to  
the real nitty gritty  
Let's get, let's get right on down to the  
nitty gritty  
It's all right, it's all right  
Get on down, get on down  
Get right down to the real nitty gritty  
Listen to me now  
Ooooooowee, ooooooowee  
Come on and let the good times roll  
Let the music sink down into your soul  
Double beatin' keep repeatin'  
You gotta get right down to the real nitty  
gritty  
Get on down, get on down  
Talkin' about the nitty gritty  
Get on down, get on down.

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# PARADE OF SONG HITS

## ●GREEN RIVER

(As recorded by Creedence Clearwater Revival/Fantasy)

JOHN FOGERTY

Take me back down where cool waters flow  
Let me remember things I love  
Stoppin' at the log where catfish bite  
Walkin' along the river road at night  
Barefoot girls dancin' in the moonlight  
I can hear the bull frog callin' me  
Wonder if my rope's still hanging to the tree

Love to kick my feet way down the shallow water  
Shoe fly, dragon fly, get back to your mother  
Pick up a flat rock, skip it across, green river.

Up at Cody's camp I spend my days  
Flat car riders and cross town walkers  
Old Cody Jr. took me over  
Said you're gonna find the world is smouldering  
And if you get lost come on home to green river.

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## ●RECONSIDER ME

(As recorded by Johnny Adams/SSS)

MYRA SMITH

MARGARET LEWIS

Hello baby, yes it's really me  
After the wrong I've done  
Guess you're surprised to see me here at your door  
Like a sparrow with a broken wing  
Who's come back to beg you reconsider me  
Oh reconsider me  
I can't make it without your love, you see  
Just let me and I'll love you eternally  
Oh baby reconsider me.

## ●GOOD OLD ROCK AND ROLL

(As recorded by Cat Mother & The All Night News Boys/Polydor)

MICHAELS

SMITH

EQUINE

CHIN

PACKER

When I was just a little boy  
You know my one and only joy  
Was listening to that good old rock and roll  
When I was, well, I just turned 23  
And if you want to get a message to me  
All you gotta do is listen to that good old rock and roll  
They're really rockin' in Boston, and Philadelphia, P.A.  
Deep in the heart of Texas to San Francisco Bay  
All over L.A. and down in New Orleans  
All the cats wanna dance with sweet little sixteen.

I'm gonna tell Aunt Mary about Uncle John  
He said he got the misery but I know having fun  
Oh baby, yeah, oh baby oh baby  
Having lotta fun tonight  
Chantilly lace and a pretty face and a ponytail hanging down  
A wiggle in her walk, a giggle in her talk  
Makes the world go 'round  
There ain't nothing in the world like a big eyed girl  
She likes to act so funny likes to spend my money  
Makes me feel real loose like a long neck goose  
A-like-a girl, oh baby that's a-what I like  
Come along mama whole lotta shakin' goin' on  
I said come on honey  
A we got chicken in the barn  
Come on woman whole lotta shakin' goin' on  
Well you can knock me down  
You can step on my face  
Slander my name all over the place  
Do anything that you want to do  
But uh uh honey lay off of them shoes  
Don't you step on my blue suede shoes  
Well you can do anything but lay off my blue suede shoes  
Come along and be my party doll  
Come along and be my party doll  
Come along and be my party doll  
And I'll make love to you  
to you  
And I'll make love to you.

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## ●POLK SALAD ANNIE

(As recorded by Tony Joe White/Monument)

TONY JOE WHITE

(Recitation) If some of ya'll never been down south too much

I'm gonna tell you a little bit about this so that you'll understand what I'm talkin about

Down there we have a plant that grows out in the woods

And in the field. . . looks somethin' like a turnip green

And everybody calls it polk salad, polk salad

Used to know a girl lived down there and she'd go out

In the evenings and pick her a mess of it, carry it

Home and cook it for supper, cause that's about all they had to eat

But they did all right.

Down in Louisiana where the alligators grown so mean

There lived a girl that I swear to the world Made the alligators look tame

Polk salad Annie, polk salad Annie

Everybody said it was a shame

Cause her mama was a - workin' on the chain gang

(a mean vicious woman).

Every day fore supper time she'd go down by the truck patch

And pick her a mess o' polk salad and carry it home in a tow-sack

Polk salad Annie, the gators got your granny

Everybody said it was a shame

Cause her mama was a-workin on the chain gang

(a wretched, spiteful, straight-razor tottin' woman, Lord have mercy, pick a mess of it.)

Her daddy was lazy and no count

Claimed he had a bad back

All her brothers were fit for was stealin' watermelons out of my truck patch

Polk salad Annie, the gators got your granny

A shame, cause her mamma was a-workin on the chain gang.

(Sock a little polk salad to me, you know I need me a mess of it).

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I learned the truth about theseo-called good life

It was just a candle too short to burn the night

Now the darkness in my heart

I bring to you in plea

Oh light my way again reconsider me Oh reconsider me

I can't make it without your love, you see So just let me and I'll love you eternally

Oh baby reconsider me.

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## ●GIVE PEACE A CHANCE

(As recorded by Plastic Ono Band/Apple)

JOHN LENNON

PAUL MCCARTNEY

Two, one two three four

Everybody's talking about

Bagism, Shagism, Dragism, Madism,

Ragism, Tagism, This - ism, That-ism, Isn't it the most

All we are saying is give peace a chance All we are saying is give peace a chance.

C'mon Ministers, Sinisters, Banisters and Canisters

Bishops and Fishops, Rabbis and Popeyes bye bye bye byes

All we are saying is give peace a chance All we are saying is give peace a chance.

Let me tell you now

Revolution, Evolution, Mastication, Flagellation, Regulations, Integrations,

Meditations, United Nations,

Congratulations

All we are saying is give peace a chance All we are saying is give peace a chance.

Oh let's stick to it

John and Yoko, Timmy Leary, Rosemary Tommy Smothers, Bobby Dylan,

Tommy Cooper, Derek Taylor, Norman Mailer, Alan Ginsberg, Hare Krishna

Hare, Hare Krishna

All we are saying is give peace a chance

All we are saying is give peace a chance

All we are saying is give peace a chance.

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# PARADE OF SONG HITS

## ●MUDDY RIVER

(As recorded by Johnny Rivers/  
Imperial)

**JAMES HENDRICKS**

Life is like a mighty river  
Rollin' on and on forever  
Growing as we go along  
Channels deepen, minds become strong  
Roll along muddy river roll  
Your dirty water cannot taint your soul  
Roll along, roll along till you are free in  
the peaceful sea.

When life has its uncertainties  
There's a place I'd like to be  
Waiting for the sun at dawn  
Listening to the river's song  
(Repeat chorus).

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## ●CLEAN UP YOUR OWN BACK YARD

(As recorded by Elvis Presley/RCA  
Victor)

**SCOTT DAVIS**

**BILLY STRANGE**

Back porch preacher preachin' at me  
Actin' like he wrote the golden rule  
Shakin' his fist and speechin' at me  
Shoutin' from his soap box like a fool  
But come Sunday morning' he's lyin' in  
bed with his eyes all red from the wine  
in his head

Wishin' he was dead when he oughta be  
headin' for Sunday school.

Clean up your own back yard  
Don't you hand me none of your line  
Clean up your own back yard  
You tend to your business I'll tend to mine.

Drugstore cowboy criticizin'  
Actin' like he's better than you and me  
Standing' on the sidewalk supervisin'  
Tellin' everybody how they ought to be  
But come closin' time most every night

he locks up tight and out go the lights  
Then he ducks out of sight and he cheats  
on his wife with an employee.

Clean up your own back yard  
Don't you hand me none of your line  
Clean up your own back yard  
You tend to your business I'll tend to mine.

Armchair, quarterback always moanin'  
Second guessin' people all day long  
Pushin', pullin', hangin' on in  
Always messin' where they don't belong  
But when you get right down to the nitty  
gritty  
Isn't it a pity that in this big city not one  
little bitty man'll  
Admit he could-a been a little wrong.

Clean up your own backyard  
Don't you hand me none of your line  
Clean up your own back yard  
Clean up your own backyard  
You tend to your business I'll tend to mine  
Clean up your own back yard  
You tend to your business I'll tend to mine.  
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## ●WHERE DO I GO?

(From the American Tribal Love-Rock  
Musical "Hair")

**JAMES RADO**

**GEROME RAGNI**

**GALT MACDERMOT**

Where do I go, follow the river  
Where do I go, follow the gulls  
Where is the something, where is the  
someone  
That tells me why I live and die

Where do I go, follow the children  
Where do I go, follow their smiles  
Is there an answer in their sweet faces  
That tells me why I live and die.

Follow the windsong, follow the thunder  
Follow the neon in young lover's eyes  
Down to the gutter, up to the glitter  
Into the city where the truth lies.

Where do I go, follow my heartbeat  
Where do I go, follow my hand  
Where will they lead me, and will I ever  
discover  
Why I live and die.

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## ●WORKING ON A GROOVY THING

(As recorded by the 5th Dimension/Soul  
City)

**NEIL SEDAKA**

**ROGER ATKINS**

When I saw you I knew that I was gonna  
love you  
And everyday I thought of how I'm gonna  
love you

Now you're here next to me  
And ecstasy is a reality  
I feel good when you are near  
I'm alive cause you are here  
Working on a groovy thing baby  
Working on a groovy thing  
Working on a groovy thing baby  
Let's not rush in we'll take it slow.

Before I met you I know my lips were  
only wasted  
Cause you have got the sweetest kiss  
I ever tasted  
Music moves us along  
Your arms around me are snug and warm  
Happiness is in my soul  
I'm about to lose all control  
Working on a groovy thing baby  
Working on a groovy thing  
Working on a groovy thing baby  
Let's not rush in we'll take it slow  
Working on a groovy thing.

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umbia Music, Inc., New York, New  
York

## ●TRUE GRIT

(As recorded by Glen Campbell/Capitol)

**DON BLACK**

**ELMORE BERNSTEIN**

One day, little girl the sadness will leave  
your face  
As soon as you've won the fight to get  
justice done  
Someday little girl you'll wonder what  
life's about  
But other's have known few battles are  
won alone  
So, you'll look around to find  
Someone who's kind, someone who is  
fearless like you  
The pain of it will ease a bit  
When you find a man with true grit.

One day you will rise and you won't  
believe your eyes  
You'll wake up and see  
A world that is fine and free  
Though summer seems far away  
You will find the sun one day.

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## ●ONCE UPON A TIME

(As recorded by Tom Jones/Parrot)  
**MILLS**

Once upon a time  
There was an Eden  
Once upon a time  
Adam and Eve fell in love  
They fell in love like you and I,  
like you and I.

Once upon a time  
There was Delilah  
Once upon a time  
The devil and she tempted man  
Oh yes, they tempted man  
Just like you tempted me.

Once upon a time  
I knew just what to do  
But that was long before I met you  
Yes, once upon a time  
I knew just what to do  
But now I'm falling in love  
Yeah I'm falling in love with you.

Once upon a time  
There was an Eden  
I said once upon a time  
Adam and Eve fell in love  
I gotta tell you they fell in love like  
you and I, like you and I  
Once upon a time  
I said once upon a time  
Once upon a time  
I said once upon a time.

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# PARADE OF SONG HITS

## •NO ONE IS GOING TO HURT YOU

(As recorded by Neon Philharmonic/  
Warner Bros.)

**TUPPER SAUSSY**

No one is going to hurt you  
What makes you so afraid of me  
All I want to do is know you  
No one is going to hurt you.

No one is going to hurt you  
Why move yourself away from me  
All I want to do is touch you  
No one is going to hurt you.

No one is going to hurt you  
Why move your lips away from me  
All I want to do is kiss you  
No one is going to hurt you

No one is going to hurt you  
What makes you so afraid of me  
All I want to do is love you  
No one is going to hurt you.

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## •WAIT A MILLION YEARS

(As recorded by the Grass Roots/  
Dunhill)

**GARY ZEKLEY  
MITCH BOTTLE**

All of the lovely nights waiting for you to  
come

Longing to hold you tight  
I need you so desperately  
Waiting for you to come  
Bringing your love to me  
But I'd wait a million years  
Walk a million miles  
Cry a million tears  
And I'd swim the deepest sea  
Climb the highest hill  
Just to have you near me.

Cause life is reality  
When you are near to me  
I am in ecstasy  
I'd swallow the pain and pride  
Darling I just can't hide  
All that I feel inside  
I'd walk a million miles  
Cry a million tears  
And I'd swim the deepest sea  
Climb the highest hill  
Just to have you near me.

A million years I would wait for you  
a million tears  
Darling I'll be true a million miles  
I would follow you a million years  
If you want me to  
Pacing the floor, detest  
Sweat pouring down my chest  
Still I can't love you less  
It's worth all the pain and pride  
Darling I just can't hide  
All that I feel inside  
And I'd wait a million years  
Walk a million miles  
Cry a million tears  
And I'd swim the deepest sea  
Climb the highest hill  
Just to have you near me.

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## •HONKY TONK WOMEN

(As recorded by the Rolling Stones/  
London)

**MICK JAGGER  
KEITH RICHARDS**

I met a ginsalt barroom queen in Memphis  
She tried to take me upstairs for a ride  
She had to heave me right across her  
shoulders  
Cause I just can't seem to drink it off my  
mind  
It's a honky tonk women  
Give me, give me, give me the honky tonk  
blues.

I later did the same in New York City  
I had to pull out of some kind of a fight  
And the lady she covered me with roses  
She blew my nose and then she blew my  
mind  
It's a honky tonk women  
Give me, give me, give me the honky tonk  
blues  
It's a honky tonk women  
Give me, give me, give me the honky tonk  
blues.  
It's a honky tonk women  
Give me, give me, give me the honky tonk  
blues.

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## •CHOICE OF COLORS

(As recorded by the Impressions/  
Curton)

**CURTIS MAYFIELD**

If you had a choice of colors  
Which one would you choose my brothers  
If there was no day or night which would  
you prefer to be right  
How long have you hated your white  
teacher  
Who told you, you love your black preacher  
Do you respect your brother's woman friend  
And share with black folks not of kin  
People must prove to the people  
A better day is coming for you and for me  
With just a little bit more education  
And love for our nation  
Would make a better society.

Now some of us would rather cuss and  
make a fuss  
Than to bring about a little trust  
But we shall overcome our beliefs someday  
If you'll only listen to what I have to say  
And how long have you hated your white  
teacher  
Who told you, you love your black preacher  
Can you respect your brother's woman  
friend  
And share with black folks not of kin  
I said now people must prove to the  
people  
A better day is coming for you and for me  
With just a little bit more education and  
love for our nation  
Would make a better society  
And if you had a choice of colors  
Which one would you choose my brothers  
If there was no day or night  
Which would you prefer to be right  
And if you had a choice of colors  
Which one would you choose my brothers  
If there was no day or night  
Which would you prefer to be right.

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## •LAUGHING

(As recorded by Guess Who?/RCA  
Victor)

**RANDALL BACHMAN  
BURTON CUMMINGS**

I should laugh but I cry  
Because your love has passed me by  
You took me by surprise  
You didn't realize that I was waiting  
Time goes slowly but carries on  
And now the best years have come and gone  
You took me by surprise  
I didn't realize that you were laughing  
Cause you're doing it to me  
It ain't the way it should be  
You took away everything I had  
You put the hurt on me

Cause you're doing it to me  
It ain't the way it should be  
You took away everything I had  
You put the hurt on me.  
Alone now calling your name  
After losing at the game  
You took me by surprise  
I didn't realize that you were laughing  
(Repeat chorus).

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New York.

## •FREE ME

(As recorded by Otis Redding/Volt)

**O. REDDING**

Turn me, turn me loose  
There ain't no use, free me darling  
Let me go from your love now  
Just like a prisoner you got me chained  
and bound  
Unlock 'em, let me go, let me go  
Get 'em from around me  
Turn me loose there ain't no use, free me  
baby  
Let me go  
Turn me loose from your love now.

You know little lover I'll do anything  
in the world for you  
I'll try my best to please you  
The way you're treating me  
Keeping me in misery  
I'm so weak to walk away  
It's up to you to say we're through  
Leave me baby, let me go  
Cut me loose from your love now  
I know sometimes I wonder do you  
really love me  
And if you don't, you've got to let me  
know  
Let me go, your love is not safe  
Break these chains, let me love again.

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# PARADE OF SONG HITS

## •BABY, I LOVE YOU

(As recorded by Andy Kim/Steed)  
PHIL SPECTOR  
ELLIE GREENWICH  
JEFF BARRY

Have I ever told you how good it feels  
to hold you?  
It isn't easy to explain  
And though I'm really trying  
I think I may start crying  
My heart can't wait another day  
When you touch me I've just got to say  
Baby, I love you, baby I love you, baby,  
I love you  
Come on baby, lo lo lo lo lo lo lo lo  
love (lo lo lo lo lo lo love)  
I can't live without you  
I love everything about you  
I can't help it if I feel this way  
Baby I love you, baby I love you, baby,  
I love you.

Oh I'm so glad I found you  
I want my arms around you  
I love to hear you call my name  
Tell me baby that you feel the same  
Baby, I love you, baby, I love you,  
baby, I love you  
Come on baby lo lo lo lo lo lo lo lo  
love (lo lo lo lo lo lo love).

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## •IF IT DON'T WORK OUT

(As recorded by Zombies/Date)  
ROD ARGENT

When she loved me nothing in the world  
could touch her love  
And now the light of love is back  
Can I return the joys she's dreaming of  
I don't know, I don't know  
But if it don't work out  
The tears that I cried in vain  
Won't bring her home  
If it don't work out  
But if I could forget the tears  
And the crying that I went through  
once before  
Maybe my love and I could start, start  
again  
If it don't work out.

Will she still care for me the way she  
did before  
Or will she turn around and tell me she  
doesn't love me anymore.  
(Repeat chorus)  
One day I know we'll find again the love  
we had  
And I will know and feel the joys and  
pleasure that I'm dreaming of  
(Repeat chorus).

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## •ODDS & ENDS

(As recorded by Dionne Warwick/Scepter)  
HAL DAVID  
BURT BACHARACH

Your pillow wasn't slept upon  
Your closet was empty too  
All of your shirts and ties were gone  
There wasn't a trace of you  
How could you go and leave so  
completely?  
Nothing was left of all the memories that  
we used to share  
Just an empty tube of toothpaste and a  
half filled cup of coffee  
Odds and ends of a beautiful love affair.

At least you could have said goodbye  
You shouldn't have run away  
Were you afraid that I would cry?  
My tears might have made you stay  
Gone are the dreams that kept us  
together  
Nothing is left to show that we were  
once so happy there  
Just an empty tube of toothpaste and a  
half filled cup of coffee  
Odds and end of a beautiful love affair  
Odds and ends of a beautiful love affair

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New York.

## •(LET'S) GET TOGETHER

CHET POWERS

Love is but the song we sing  
For fear the way we die  
You can make the mountains ring  
Or make the angels cry  
Know the dove is on the wing  
And you need not know why.

Come on people, let's call on your  
brothers  
Hey let's get together and call for  
another  
Now come on people, call for another  
Hey let's get together and call one another  
Now come on people let's call for another  
right now.

If you hear the song I sing  
Then you must look around  
What we need is love and fear  
Or in your trembling hands  
Hey hey hey But we must stand up  
you know  
As if they're your command.

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## •COMMOTION

(As recorded by Creedence Clearwater  
Revival/Fantasy)  
JOHN FOGERTY

Traffic in the city turns my head around  
No no no no no  
Backed up on the freeway, backed up in the  
church  
And everywhere you look there's a frown  
Commotion get gone, commotion get gone  
People keep a-talkin'

They don't say a word  
Jaw, jaw, jaw, jaw, jaw  
Talk up in the White House  
Talk up to your door  
So much goin' on I just can't hear  
Commotion get gone, commotion get gone.

Hurrying to get there so you save some time  
Run, run, run, run, run  
Rushing to the tread mill, rushing to get  
home  
Worry about the time you save  
Commotion get gone, commotion get gone.

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## •PUT A LITTLE LOVE IN YOUR HEART

(As recorded by Jackie DeShannon/  
Imperial)  
JIMMY HOLIDAY  
RANDY MYERS  
JACKIE DESHANNON

Think of your fellow man  
Lend him a helping hand  
Put a little love in your heart  
You see it's getting late  
Oh please don't hesitate  
Put a little love in your heart  
And the world will be a better place  
And the world will be a better place  
for you and me  
You just wait and see

Take a good look around  
And if you're looking down  
Put a little love in your heart  
I hope when you decide  
Kindness will be your guide  
Put a little love in your heart  
And the world will be a better place  
And the world will be a better place  
for you and me  
You just wait and see  
Put a little love in your heart.

Another day goes by and still the children  
try.  
Put a little love in your heart  
(If) you want the world to know  
We won't let hatred grow  
Put a little love in your heart  
And the world will be a better place  
And the world will be a better place for  
you and me  
You just wait and see.

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# PARADE OF SONG HITS

## •FOREVER

(As recorded by Mercy/Warner Bros./  
7 Arts.)  
**BUDDY KILLEN**

Hold me, kiss me, whisper to me  
Our love will go on forever  
Want me, need me tell me sweetly  
Our love will go on forever  
Forever and ever

My heart will be true  
Forever and ever  
I'll love only you  
Hold me, kiss me, whisper to me  
Our love will go on forever.

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## •ALONG CAME JONES

(As recorded by Ray Stevens/  
Monument)  
**JERRY LIEBER**  
**MIKE STOLLER**

I plopped down in my easy chair and  
turned on Channel Two  
A bad gun-slinger called Salty Sam a-was  
a-chasin' po' sweet Sue  
He trapped her in the old saw mill  
And said with an evil laugh,  
"If you don't give me the deed to your  
ranch,  
I'll saw you all in half."  
And then he grabbed her, (and then?)  
He tied her up, (and then?)  
He turned on the buzz saw.  
(And then? And then?) eh, eh.

And then along came Jones  
Tall, thin Jones, slow walkin' Jones  
Slow talkin' Jones along came lonely,  
lanky Jones.

Commercial came on, so I got up, to  
get myself a snack

You should have seen what was goin' on  
by the time I got back.  
Down in the old abandoned mine,  
Sweet Sue was a-havin' fits.  
That villain said, "Give me the deed to  
your ranch,  
Or I'll blow you all to bits."  
And then he grabbed her, (and then?)  
He tied her up, (and then?)  
He lit the fuse to the dynamite.  
(And then? And then?) eh, eh.  
(Repeat chorus)

I got so bugged, I turned it off and turned  
on another show  
But there was the same old shoot-em-  
up and the same old rodeo,  
Salty Sam was a-tryin' to stuff Sweet Sue  
in a burlap sack  
He said, "If you don't give me the deed  
to your ranch,  
I'm gonna throw you on the railroad  
track."  
And then he grabbed her, (and then?)  
He tied her up, (and then?)  
A train started comin'  
(And then? And then?) eh, eh.

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## •HUSH - A - BYE

(As recorded by Jay & The Americans/  
United Artists)  
**DOC POMUS**  
**MORT SHUMAN**

Oo oo oo oo oo  
Hush-a-bye, hush-a-bye oh my darling  
don't you cry  
Guardian angels up above  
Take care of the one I love.

Hush-a-bye, hush-a-bye  
Oh my darling don't you cry  
Guardian angels up above

Take care of the one I love.

Pillows lying on your bed  
Oh my darling rest your head  
Sandman will be coming soon  
Singing you a slumber tune  
Lull-a-bye and goodnight  
In your dreams I'll hold you tight.

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## •SOUL DEEP

(As recorded by The Box Tops/Mala)

**WAYNE CARSON THOMPSON**

Darlin, I don't know much  
But I know I love you so much  
My life depends on your touch  
And my love is a river running soul deep  
Way down inside me it's soul deep  
It's too big to hide and it can't be denied  
My love is a river running soul deep.

I work myself to death for you  
Just to show I adore you  
Nothing I wouldn't do for you  
Cause my love is a river running soul deep  
Way down inside me it's soul deep  
It's too big to hide and it can't be denied  
My love is a river running soul deep.

All I ever, ever hope to be depends on  
your love for me  
Baby believe me if you should leave me  
I'd be nothing but an empty shell  
I know darn well, I can tell now.

I don't know much  
But I know I love you so much  
My life depends on your touch  
And my love is a river running soul deep  
Way down inside me it's soul deep  
It's too big to hide and it can't be denied  
My love is a river running soul deep  
My love is a river running soul deep  
Way down inside me it's soul deep  
My love is a river running soul deep  
Way down inside me it's soul deep.

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## •RUBY, DON'T TAKE YOUR LOVE TO TOWN

(As recorded by Ken Rogers & First  
Edition/Reprise)  
**MEL TILLIS**

You've painted up your lips and rolled  
and curled your tinted hair  
Ruby are you contemplating going out  
somewhere  
The shadows on the wall tell me the sun  
is going down  
Ruby, don't take your love to town.

It wasn't me that started that old crazy  
Asia war  
But I was proud to go and do my patriotic  
chores  
And it's true I'm not the man Ruby that  
I used to be  
But Ruby I still need some company.

It's hard to love a man whose legs are  
bent and paralyzed  
And the wants and the needs of a woman  
your age Ruby I realize  
But it won't be long I've heard them say  
until I'm not around  
Oh, Ruby don't take your love to town

She's leaving now cause I just heard the  
slamming of a door  
The way I know I've heard it slam one  
hundred times before  
And if I could move I'd get my gun and  
put her in the ground.  
Ruby, don't take your love to town.

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ing Co., Inc.

## •(SITTIN' ON) THE DOCK OF THE BAY

(As recorded by Sergio Mendes &  
Brazil '66/A&M)

**STEVE CROPPER**  
**OTIS REDDING**

Sittin' in the morning sun  
I'll be sittin' when the evening comes  
Watching the ships roll in  
Then I watch 'em roll away again, yeah  
I'm sittin' on the dock of the bay  
Watching the tide roll in  
Just sittin' on the dock of the bay  
wastin' time.

I left my home in Georgia  
Headed for the Frisco Bay  
I had nothing to live for  
Looks like nothing's gonna come my way  
So I'm just sittin' on the dock of the bay  
Watching the tide roll in  
I'm sittin' on the dock of the bay wastin'  
time.

Looks like nothing's gonna change  
Everything still remains the same  
I can't do what ten people tell me to do  
So I guess I'll remain the same  
Just sittin' here resting my bones  
And this loneliness won't leave me alone  
This 2,000 miles I roamed just to make  
this dock my home  
Now I'm sittin' on the dock of the bay  
Watching the tide roll in  
Sittin' on the dock of the bay wastin' time.  
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# PARADE OF SONG HITS



## •BREAK AWAY

(As recorded by the Beach Boys/  
Capitol)

BRIAN WILSON

REGGIE DUNBAR

Time will not wait for me  
Time is my destiny  
Why change the part of me that has  
to be free.

The love that passed me by  
I found no reason why  
But now each day is filled with a  
love

That very same love that passed me by  
And that is why  
I can break away from that lonely life  
And I can do what I wanna do  
And take away all that empty life  
And the world is new.

When I laid down on my bed  
I heard voices in my head  
Tellin' me hey now it's only a dream  
The more I thought of it  
I had been out of it  
And here's the answer I found instead.  
It's in my head  
It's in my head  
It's in my head

I can break away to the better life  
Where no shackles ever hold me down  
I'm gonna make a way for each happy  
day  
As my life turns around.  
Do ee do, do ee do, do ee do, do ee do,  
do ee do.

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## •THE GIRL I'LL NEVER KNOW

(Angels Never Fly This  
Low)

(As recorded by Frankie Valli/Philips)  
L. RUSSELL BROWN  
RAYMOND BLOODWORTH

I close my eyes and my memory flies me  
Where soft trade winds blow  
I'm in the sun, hearing laughter and fun  
When she whispers hello  
Her touch is still tender just like I  
remember

When my feelings begin to show  
Suddenly I wake up, from the dream I  
make up  
Of the girl I'll never know  
In a place I'll never go  
Angels never fly this low  
She's the girl I'll never know.

God knows I've tried, but I'm always  
denied any love on my mind  
And so I chase to my fantasy place like  
a fool running blind  
Then she comes to me her love rushes  
through me just as she falls in my arms  
Suddenly I wake up, from the dream I  
make up

Of the girl I'll never know  
In a place I'll never go  
Angels never fly this low  
She's the girl I'll never know  
Angels don't fly this low  
She's the girl I'll never know  
Angels don't fly this low  
She's the girl I'll never know.

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## •THAT'S THE WAY

(As recorded by Joe Tex/Dial)  
JOE TEX

He's got to hold you  
He's got to hold you like he means it  
And when he kisses you  
Tell him to put some feeling in it  
He's got to know just what to do  
So you can start sleepin' at night  
Tell him I said that's the way a man is  
supposed to make his woman feel  
Yeah, yeah, yeah.

He's gotta start comin' home every night  
And makin' sure that you're all right  
And if you're ever feeling blue  
He's got to know just what to do  
Tell him I said that's the way a man is  
supposed to make his woman feel  
Yeah, yeah, yeah.

You know since I've been singing songs  
about love

How a woman and man are suppose to  
treat each other  
I've had several people all across the  
country walk up and ask me if I could  
help them with their love affairs  
Well, I'm no authority on love, and I  
never claim to be

This woman that I met at this gas station  
in North Carolina the other week keeps

coming back to mind  
This woman had a problem  
She walked up to me with tears in her  
eyes and I could see that she was hurt  
She said to me, she said, Mr. Joe, said,  
I don't think my man loves me  
anymore

You know he used to hold me tenderly  
and kiss me real good  
But, said, now he don't do that no more  
Said, he just love me now and if I like it,  
it's all right and if I don't that's all  
right with him too

She says there are two things I want ya'll  
to do for me before ya'll leave here  
tonight

She said I want you give me your auto-  
graph on this piece of paper and then  
tell me something that I could go home  
and do or say to my man to make him  
treat me a little bit better

I said, "Miss Lady, you go home and  
you tell your man that I said  
(Repeat chorus).

He's got to take you out every now and  
then and give you a little money so you  
can have some change to spend  
And instead of complimenting, Mary Lou,  
he's got to start complimenting you  
Tell him I said that's the way a man is  
supposed to make his woman feel.

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# pictures I hear

by  
**Brigitta**

The quality of Top - 40 radio continues to slowly sneak upward -- no thanks to the weak-kneed station managers themselves who cravenly stick to "playlists" prepared on a nationwide basis by 61 -year-old wax prophets. Some may be pretty hip for 61 -year-old men, but -- much as I dislike emphasizing age barriers -- they are 30 to 45 years away from the Top - 40 audience, and that is a lot of years, even being liberal about it. . . . yet, in spite of the playlists, there are reasons why Top - 40 radio is, on the whole, more exciting to listen to than it was 5 or 6 years ago; part of it is the competition from the so-called "underground" stations which often are responsible for 'breaking in' some of the more esoteric sounds that Top - 40 stations wouldn't be brave enough or imaginative enough to give first play to; these records often start as album cuts on the progressive - pop stations, and their popularity becomes so tremendous that it spills over to the Top - 40 stations and causes singles to be cut, though often abbreviated; The Iron Butterfly's "Ina-Gadda-Da-Vida" is a good example of this; Canned Heat, Janis Joplin, Blood, Sweat and Tears, The Guess Who, and the Cream all gathered steam on underground stations before bursting into the Top 40, as did Creedence Clearwater, and there are dozens of minor one-time successes that grew out of call - in requests on informal small-audience progressive stations: one good thing to remember is that fiercely competitive radio stations listen to each other like mad -- and in this case, the scared-running of Top - 40 stations pays off for the audience. And today's young audiences are part of the best-informed and best-educated generation in the recorded history of the world. The intimate first-hand experiences of many of them in making their own music on an amateur and semi-professional basis schools their ears -- their tastes are broad: gentle romanticism like the Neon Philharmonic's "Morning Girl," the deeply felt, ungimmicked spiritual intensity of "Oh Happy Day," by a California gospel group called The Edwin Hawkins Singers. . . the Hawkins group features a powerful soloist Dorothy Combs Morrison who reminds me a little of Odetta. . . The Four Tops' "What Is A Man" is a slicker, more 'topical' blues with gospel overtones distinguished by Levi Stubbs' torn-up vocal; another singer to watch is the fascinating Desmond Dekker, whose "Israelites" is beautiful to listen to, even though the subject matter is controversial; but since most people won't understand what Dekker is saying anyhow, because of his odd, garbled accent, we can suspend judgment on his personal prejudices and listen to his lovely phrasing and bittersweet voice; Dekker sounds sort of like a calypso Smokey Robinson, a lime-flavored lollipop.

Simon and Garfunkel's "The Boxer" sounds like the melody to three or four other Paul Simon songs I could mention -- "Homeward Bound, for one -- but the lyrics are 'thought provoking', as they say, and even sort of amusing in a posy-countrified way. . . ("I do declare/ There were times when I was so lonesome I took some comfort there. . ."). Simon always manages to be irritating, but the song communicates a valid set of experiences within a consistent point of view. The theme of

"The Boxer" is also similar to that of "Homeward Bound," but I like "The Boxer" better because it contains less sentimentality and bathos and follows a clean line of development; Simon's boxer realizes that regardless of his nostalgic little tears for home, he will stay in the ugly, foreign city he hates, perhaps because of the very stubborn perseverance, the tolerance to punishment that made him a boxer in the first place. I know there are really people like that, and it pleases me that the usually self-indulgent, self-pitying Paul Simon has managed to get out of his own skin for a change. . . .



Two groups that I didn't care for much at the beginning, Sly and the Family Stone, and Creedence Clearwater Revival are beginning to shape up as the two most consistently exciting rhythm groups in Top 40; both are heavily blues-rooted rock groups, and though neither group has anything particularly original to say, they have vitality and group coherence; Creedence Clearwater has a peculiar, almost shivery ability to re-evolve the spirit of the late Otis Redding; "Bad Moon Rising," which is the best thing they've done yet, has a touch of Fats Domino, as well; while Sly and the Family Stone combine the vigor of the Four Tops with a fresh, almost idealistic eagerness that reminds me of what The Young Rascals us to be like in the early, prime years of their career, before they decided they were too sophisticated to be "Young" Rascals anymore. Songs like "Bad Moon Rising" and "Stand!" are so infectiously rhythmic that they may well bring back rock and roll dancing, which has fallen out of favor since the vogue of sit-down rock auditoriums like the Fillmores. . . Martha and the Vandellas gave us some good advice a few years ago: Dancing in the Streets may seem like inappropriate levity at a time like this, but considering the alternatives, I can't think of a better thing to do in the streets this summer.

"That Ballad of John and Yoko," which reportedly only features two Beatles -- John aided by Paul -- disappointed me a little, but I'm not sure exactly why; it must have been the music, with its undistinguished, slapped-together, quasi Chuck Berry feel. The words were a little sloppy too, but Lennon's characteristic sharpness breaks in often enough to keep you awake; even though some people feel John is a big presumptuous. A self-deprecating line like ". . . she's gone to his head/They look like two gurus in drag. . ." is evidence that he continues to scrutinize his own all-too-human behavior in much the same detached amusement with which he views the world; it's hard to accuse a guy of pretentiousness who walks around the streets of Vienna eating chocolate cake out of a bag; who else but Lennon could give us such an image? □



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# THE



JOE BAUER



# YOUNGBLOODS

## Banana and Joe



BANANA

HP: Do you find that living on the East or the West Coast has a decided influence on the way you sound?

Banana: Yeh, I guess the way you live your life must influence everything you do. There's no doubt we sound better since we moved to California.

HP: Jesse said that when Jerry left the band that the hole he left brought the band together. Is that how you feel about it?

Banana: Well, Jerry couldn't take it. The whole thing upset him. Finally everybody had enough good sense to realize that it couldn't go on that way any longer. So he left. Towards the end there, we were really uncertain about the band.

HP: Joe, I'm told your drumming has changed a great deal in the past year.

Joe: That has to do with Jerry leaving too. There's a lot more room in the arrangements now for all of us. All of us can play more. I used to play strictly for rhythmic back up. Now I get to flash a bit.

HP: Are you going to continue to take solos?

Joe: Oh, sometimes, about 25% of the time, I guess.

Banana: It's really funny about drum solos. A word should be said: They knock everybody out don't they? I mean they always clap in the middle of them, don't they? That's really funny.

Joe: The audience seems to look at drum solos as if it were a juggling act. They always look set up. Most drum solos are just the drummer playing every lick he knows.

Joe: Whatever he's doing, it's usually much less meaningful than when he's playing with the group. Usually with rock and roll bands the drummer has to go at such a pitch to keep up with the amplifiers, that when they all stop, he's playing as hard as he can anyway. I don't care for drum solos too much and I don't care to play them either.

HP: What do you consider your main axe?

Banana: I don't know, I love to play them all. It would be groovy if I were really great at one of them, but I just like them all. I really love pedal steel best, I guess. Mine was stolen, we're trying to save enough to buy another. It was stolen in New York. The jungle. No matter how long it takes, New York is just never going to work.

HP: I guess you really like the coast better.

Joe: Well, we're not really part of the San Francisco scene or anything, we don't know too much about it or don't care to. We're dowdy old hermits or something, we live out in the country.

Banana: Yeah, we don't like to go to the city unless it's absolutely necessary.





HP: Is there some aversion you have to that particular scene?

Banana: I have an aversion to smoke filled, crowd packed rooms, yes. As scenes go, it's pretty interesting at that.

Joe: Seattle is a beautiful scene. They import a lot of bands, it's really nice. It's mainly a nice people scene.

HP: "Get Together" is the one song in your repertoire you're noted for. How did you come to record it. Did you know Dino Valente?

Banana: No we didn't know Dino, but Jesse did. We heard Buzz Linhart and the Seventh Sons do it at the Cafe Au GoGo and it was so good we wanted to try it.

HP: I notice you're both singing now.

Joe: Yeah, we sing and there are more instrumentals than there used to be. We wrote some for the record.

HP: When you say wrote them, did you com-

pose them and play them or did you work out charts and everything.

Banana: Anything he can remember twice, that means he wrote it.

Joe: And the ones we can only play the same way once, we all three wrote. (laughter) Sure that's how we do it. The ones, whoever can figure out how to do first, gets writers credit. What I mean to say is that we like to improvise in the studio and somebody has to get writers credit so that's how we do it. We got tired of playing the same tunes in the studio, you know you have a certain amount of tunes and you go in to record them and there's a lot of takes. So we just played other things to relax our minds and they were groovy and we left them on. They're very relaxed tunes because we were playing for relaxation.

Yes, you get a tune and play it and if you like it you play it more and it kind of evolves. Then you record it but it doesn't stop evolving. What's on a record is just where that tune was at the time we recorded it. What we

hear on it and all.

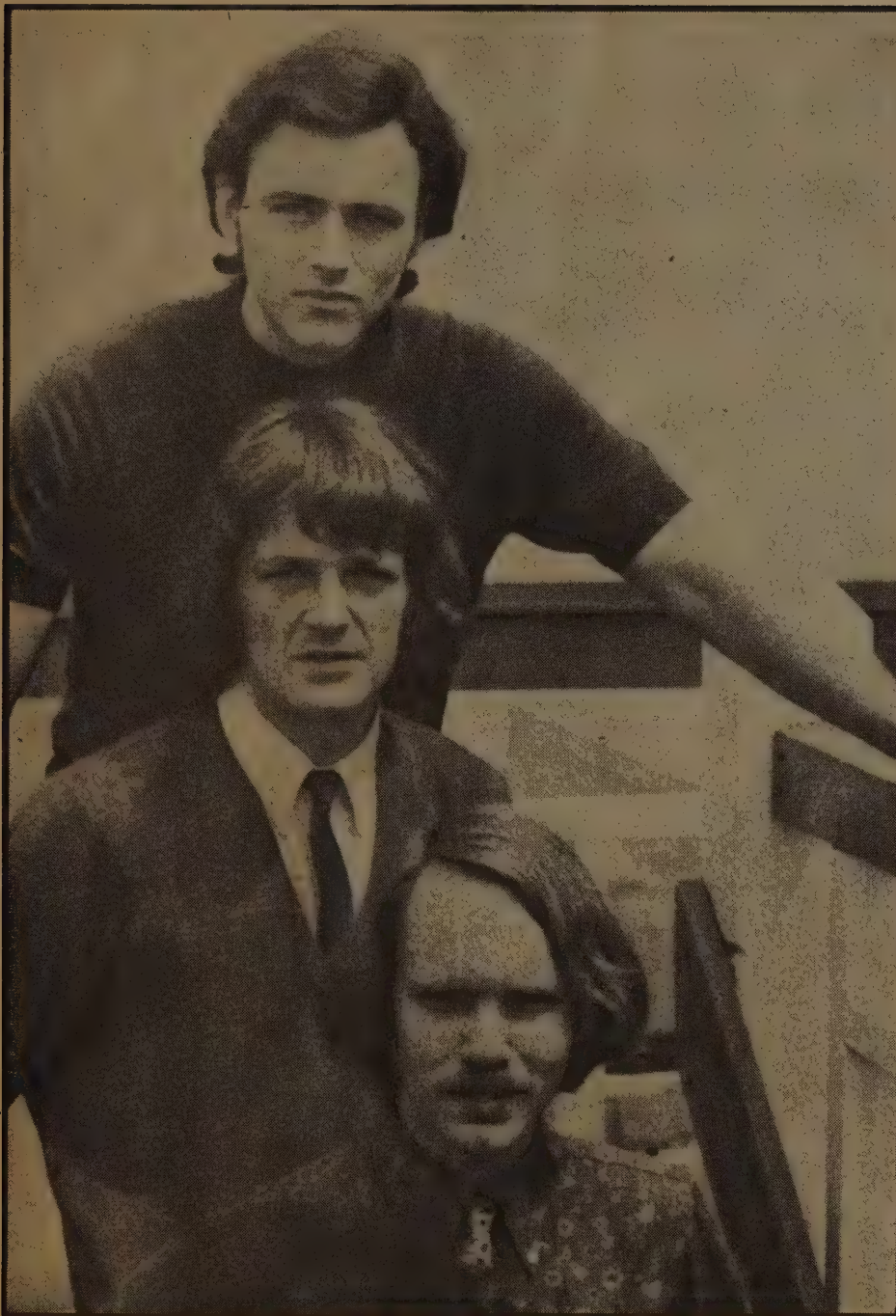
HP: When you overdub, how do you decide if the piece needs an additional part when you couldn't have heard it played that way before.

Banana: Sure I hear it. When I'm playing live it's just a matter of which one of the things I'm hearing that I play.

HP: You've been in a band 3 years and 9 months without really making it. Does it ever become a difficult trip to keep together?

Banana: No. It's beautiful just the way it is. There's enough money and no pressure at all. We live in the country, work when we want to and have fun. If we were stars we'd have to be on the road eating hotel food all the time. That can break up a band quicker. A lot of bands break up from the pressures. Right when things start to happen they break up. In the four man Youngbloods we just got into a bind where things just wouldn't move right. At a really crucial time too.





HP: Do you consider the three man Youngbloods and the four man Youngbloods two different bands?

Joe: Yes, it works completely differently now.

HP: And now for an original question: How'd you get a name like Banana?

Banana: In 1963, back stage at a rehearsal of "On The Town" at B. U. Theatre, I formed a group called Banana and the Bunch. Old Time music with appeal.

HP: You went to B. U. Do you sympathize to any extent with the R. O. T. C. strikes?

Banana: Oh, I do but I wouldn't go demonstrate. We'll play music Sunday in the park, Cambridge Common.

HP: Once when the Mothers were in

Germany, they were asked to support a movement at one of their performances and Zappa refused. Then they ganged the stage and he said he had to hold them back by playing at top volume.

Banana: Nothing like throwing stuff at the Mothers to get a good show out of them. Their new album is out, right.

HP: Yes, Mothermania, it's sort of the best of the mothers. They wanted to call it The Worst of the Mothers but MGM wouldn't let them. They're also going to release their film which is 14 hours long and charge by the hour.

Depending on how much you can stand? I think if you stay for the whole 14 hours you shouldn't have to pay at all. ☐ ellen sander

# fun

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Two friendly old vipers finally got  
together, musically, last year to cut a  
record. And it was all right.

They were Gene Clark, formerly of  
the Byrds, and Douglas Dillard, of  
the Dillards. And that record was  
contemporary country music with its  
acoustical roots intact.

Well times have changed, and so  
have D&C. The roots are still there,  
but they are now growing back into  
the country soil electrically. And  
Dillard and Clark have become Dillard-  
Clark & The Expedition.

The Expedition: Bernie Leadon,  
formerly of Hearts & Flowers; Michael  
Clarke, formerly of the Byrds; and  
Dave Jackson, formerly with the Good  
Time Singers, the New Christy Min-  
strels and Hearts and Flowers.

But they're a story in themselves.

Gene and Doug have been picking  
together in sessions and in friends'  
smoke-filled living rooms since they  
first met a few years ago in Los An-  
geles.

Dillard even got together with Clark  
on the Byrds' first European tour,  
and on Gene's first recording after his  
break with the Byrds — the Gosdin  
Brothers. But this is the first time both  
performers will sing and perform their  
own material up front together on re-  
cord. (It is interesting to note that  
another person from the Gosdin  
Brothers recording is also involved with  
their A&M album, "The Fantastic  
Expedition of Dillard and Clark," pro-  
ducer Larry Marks.)

Clark and Dillard have their roots  
in country/western music and come  
from an area which is noted for root  
music — Missouri. Clark hails from  
Tipton, while Dillard spent most of  
his early years in Salem.

"Of course we have things in  
common," says Clark. "We both come  
from the same sort of background where  
our families had harmonicas, mando-  
lins, and guitars around the house for  
the kids to play with instead of toys."

"I have always dug country/western  
music," claims Clark, and admits that  
at the age of four he used to go out  
and sit on a sawhorse in the backyard  
and pretend he was appearing on Grand  
Ole Opry. "I didn't begin to play till  
I was 11. My dad played guitar, tenor  
banjo, mandolin, and harmonica, and  
naturally I was influenced by all this  
360-degree music."

Clark also began writing and singing  
at 11, but instead of playing the tradi-  
tional country songs, he began "finding  
new chords and improvising new  
melodies and lyrics using a country/  
western base." He had his first band  
at 14 which played country rock, and  
from there he was initiated into the  
professional world via a musical group

called the "Rum Runners," which he  
explains away as "just a bunch of  
college kids making music for other  
college kids." He then went on to the  
"Surf Riders," a group which he terms  
"a pretty weird name because there  
just isn't any surf in Missouri unless  
you consider wake surfing on the Mis-  
souri River."

Eventually Clark moved to Kansas  
City and was heard by Randy Sparks,  
of the New Christy Minstrels, while  
playing guitar and singing in a club  
there. He stayed with the Minstrels  
for a year and three months later he  
and Jim McGuinn formed the famous  
Byrds in Los Angeles.

Dillard is from a family whose grand-  
parents were fiddle and banjo masters.  
In fact there are more than 30 banjo  
players in the Dillard family.

Born in East St. Louis, Ill., Doug  
started journeying over to Arkansas  
at a young age where he and his  
buddy would pick in bars for "a couple  
beers." His first professional appear-  
ance was with the Dillards.

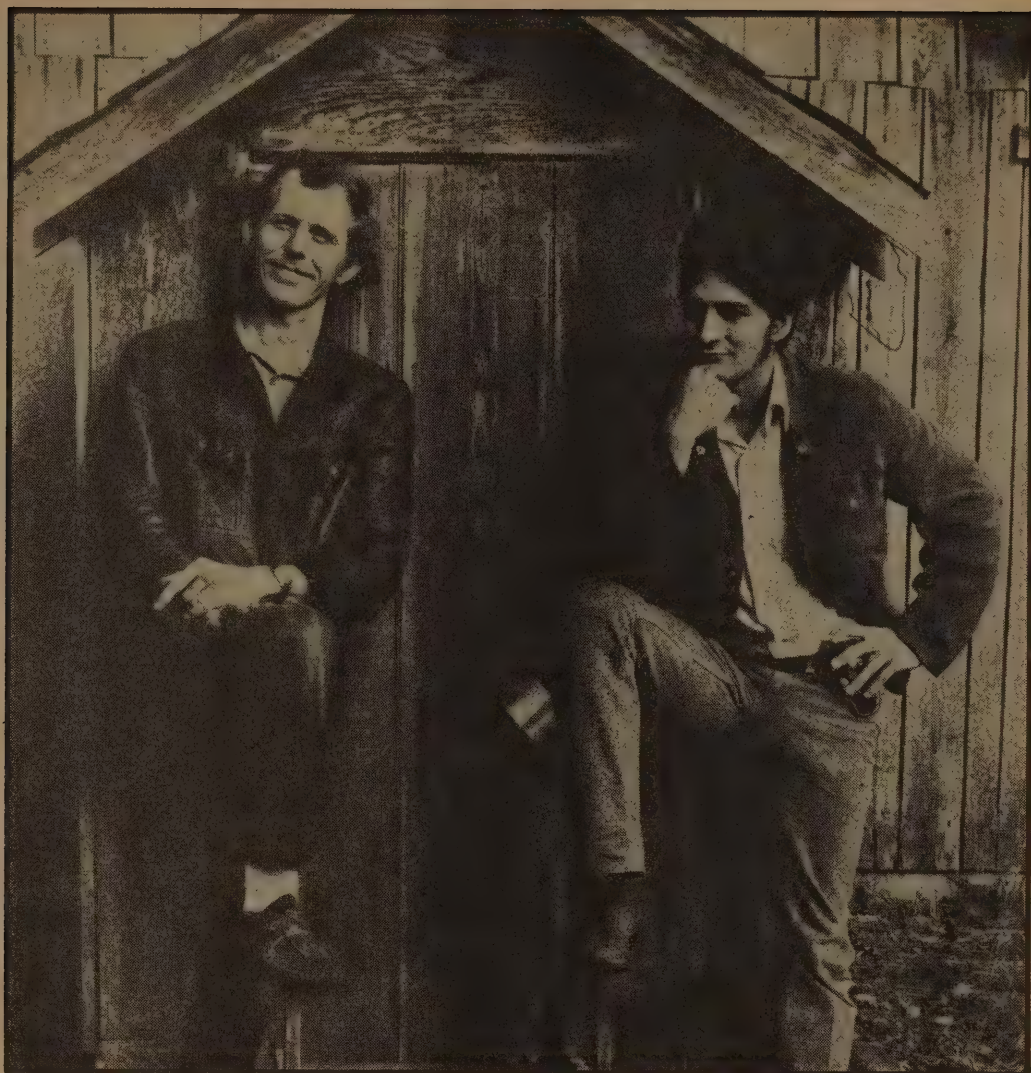
Shortly after Doug and Gene arrived  
in L. A. they met one another, liked  
what they saw and heard of each other's  
music and began to "just sit around  
and play a lot over spaghetti and  
booze" as Clark puts it. He adds that  
"We really never got into any heavy,  
formal musical scenes—except until re-  
cently with one another. It was always  
informal, for fun, and never intentional  
or premeditated music playing. In the  
beginning of our friendship I was just  
interested in the Beatle mania thing,  
and country/western was not an up-  
front scene with me although it had  
always been the strongest element in  
my musical background."

Dillard terms the real country music  
that which comes from the hills —  
bluegrass and folk. "We are doing  
mixtures of all the things we have  
picked up through our travels through  
the years. Much of the music we have  
written for the albums sounds like  
bluegrass — but also has elements of  
jazz mixed with it. It's really not tra-  
ditional, yet it has the traditional sound  
and the traditional type harmonies."

"We now use all electric instru-  
ments," continues Doug, "but still  
all solid country with a lot of vocals,  
sometimes four part."

Gene described the ingredients of  
country music which are drawn upon  
in the albums. He calls it hill music  
which has been heavily influenced by  
Scotch, English, and Irish folk music.  
"Why, bluegrass actually goes back all  
the way to the Elizabethan period in  
England," he states. "It's really more  
European than anything else. You must  
remember that the early settlers that





# THE DILLARD-CLARK EXPEDITION

hit the hills of America were of foreign extraction and were quite far removed from Nashville and other such city country music. So their music stayed the same way up in the country, being handed down from generation to generation...by mouth and instrument, not on sheets of music like city-country music."

Clark says that there are elements of this city-western music on the albums, too, "dealing with the traditional metropolitan problems of love, loneliness, love affairs, and 'just plain crying in your beer.'"

Doug believes that their music offers something for both the sophisticate and the country purist. "Above all, country/western artists will know that we have kept our roots intact."

The new album, says Gene, is a "communal expression," and he ex-

plains that "the people playing with us are old friends, involved in knowing, and feeling what one another is doing. The sessions are more like playing in one another's houses...like an endless solo played from one to another."

He concludes that country/western will always be country/western. "Its original message may be lost in a big splurge of commercialism, but that seems to happen to all forms of popular music. Sure country could become just like the folk music boom a few years ago which died from over promotion and lack of talent. But those artists who were sincerely into folk then have sustained all the commercial saturation. Country/western will go on because it is definitely an established heritage of this land. Doug and I are just an extension of that heritage and we are trying to keep it pure. We can still play electric and keep it that way." □



# **KALEIDOSCOPE**

## *Constant Music*



L. TO R. FELDTHOUSE, BROTMAN, LINDLEY, PARCELY, LAGOS

**K**aleidoscope is well known on the West Coast. They are well known for that concert when they pushed a full-sized Hammond organ off a six-foot stage. Creditors were waiting backstage to repossess it. They are well known for the Chocolate Sperm Whale, their 1937 GMC truck in which they travel around

California, wreaking havoc. They are well known for being pursued by the ugliest groupies in the state. And they are well known for being the only group in America to perform with two flamenco dancers and a belly dancer. They are well known because they are crazy. But most of all, they are well known for

their music.

Kaleidoscope's music has been described as everything from electric 'eclectic to Turkish Wagner to electric gypsy jive. According to those who rate, they are the most consistently underrated group in Los Angeles. They have been the group to watch for over a year now.





Their two albums on the Epic label both received rave reviews, but sold moderately. Their concerts consistently get great reviews, but they are generally unrecognized nationally.

Now they have a new album out on Epic called "Kaleidoscope," which should propel them from a well known

West Coast group to one of the top pop groups in the country.

A part of Kaleidoscope's uniqueness is the diversity of the members of the group and the instruments they play.

-- Solomon Feldthouse was born in Izmit, Turkey, and raised in Florida and Idaho. He is the lead singer of the group and plays every exotic instrument he can get his hands on, including the oud, dobro, saz, bouzouke, and caz.

-- David Lindley, the leader of the group, is from San Marino, California, and plays guitar, banjo, fiddle, and autoharp.

-- Templeton Parcely is from Encino, California, and plays organ, piano, harmonica, and violin.

-- Paul Lagos is from New York and plays drums and fiddle.

-- Stuart Brotman is from Philadelphia and plays electric and acoustic bass.

This rare combination of musicians got together originally in 1966 at the Jabberwock Club in Berkeley. Solomon, David, and Templeton started jamming together one night and made music that scared their audience. It also scared them. They made sounds so new and spontaneously inventive that they hit the road in quest of fame and fortune, and with Paul and Stu, took off on a major series of West Coast concerts. They played with names such as Oat Willie and The Dream Band, Liquid Giraffe, The Whirling Dervishes, Cowboy Ramar and his Bongo Boppers, and Martha's Laundry, not to mention The Floating Congress of Wonders.

Following this successful Western tour, they were invited to the 1968 Newport Folk Festival, the highlight of their career so far. After their set, 12,000 people jumped to their feet and screamed for more. Then they were booked into Steve Paul's the Scene and decided that New York was the place to be. Until a burglar used sledgehammers to break through the back wall of the club to steal all their instruments. For the moderate sum of \$35.00 they recovered their instruments two nights later. Everything but Paul's drums. They were never recovered because the thief was killed in a liquor store hold-up the next day. After this experience, they headed for Western skies again, muttering.

Back in Los Angeles they signed with producer Jackie Mills and made their third album, "Kaleidoscope", the culmination of their talents, experiments and experiences. This album is as promiscuous (musically) as the group (musically), and includes everything from bluegrass to traditional Turkish songs (which no longer remain traditional) to a suite in 7/8. They play fluently in unorthodox time signatures and scales and delve into quarter-tone music. All that is consistent about their music is that it is consistently good. □



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**D**elaney & Bonnie and Friends is a group of eight musicians, singers and friends whose performances of their own brand of traditionally-rooted American music in concert and on record gained them overwhelming acclaim in an astonishingly short time.

Their first Elektra LP, "The Original Delaney & Bonnie And Friends," (ED 74039) was released early in April and shows signs of becoming one of the biggest-selling albums of the year. It was selected by Rolling Stone, the national rock newspaper, as its subscription premium album, an honor reserved for established artists and LPs that are expected to become top sellers. "When The Battle Is Over" a single from the album, was issued by Elektra three weeks after the LP's release.

Delaney & Bonnie Bramlett are the organizers of the band and its lead singers. Delaney, who also plays rhythm guitar, and Leon Russell, lead guitar and piano, arrange the group's repertoire, which primarily consists of original material, by the band.

Other Friends include Jim Keltner, drums; Bob Keys, saxophone; Jim Price, bass and Bobby Whitlock, organ and supporting vocals.

All the members of the group are from the south and all have been performing in various forms of rock 'n' roll for a long time. The chief influence on the music of Delaney & Bonnie And Friends is gospel, though the result has been called rhythm and country blues.

Delaney, 29, born and raised on a somewhat less than prosperous farm near Pontotoc, Mississippi, five miles from Tupelo and 90 miles south of Memphis. Bonnie, 24, is from Granite City, Illinois, across the river from St. Louis. Both were saturated in the traditional gospel music of the Pentecostal church from as early as they can remember.

Delaney began playing guitar when he was seven. His first instruction was given to him by R.C. Weatherall, a blues singer who also worked as a handy man on his parent's farm. Following a two-year stint in the Navy, he moved to Los Angeles, where he began to concentrate on music, playing as a sideman and a singer with a variety of bands who were into a variety of music. In 1965, he joined the Shindogs, the house band for ABC-TV's rock show, "Shindig." It was toward the end of the Shindogs'



# new stars on the horizon

career in 1967, while they were playing the lounge of the Carolina Lanes bowling alley in Los Angeles, that Delaney Lynn, a singer who was also on the bill.

Bonnie began singing in church, and encouraged by her mother, who had been a professional singer before marriage and a family, took her first professional gig in a St. Louis jazz club when she was 15. Her father drove her in from Granite City and waited outside the club in the family car while she performed. In the next few years, she worked with some of the greatest names in rock, jazz and blues, singing every imaginable kind of music. She was performing as a solo at the Carolina Lanes when she met Delaney.

Two weeks later, after having decided that more than just their voices grooved together, Delaney and Bonnie were married. Soon after, they rented a tiny house in Hawthorne, near Los Angeles, and began putting what is now Delaney & Bonnie And Friends together.

Their first extensive appearance was at an obscure bar in the San Fernando Valley, far removed from the Sunset Boulevard rock scene. But within two days of their first set, word had spread through the musicians' community and by the end of their engagement, they were the talk of the music industry. It was during this appearance, at Snoopy's Opera House, that they met their managers -- Alan Pariser, Barry Feinystein and Sid Keiser of Group Three Management -- who have been guiding the band's career since.

All of the Friends in the band are just that. Friends first and group members second. And there are several smaller musical acts among the Friends. Leon Russell, the creator of the Asylum Choir, performs with Rita Coolidge, a Friend who does chorus work with the group



on record but who does not ordinarily perform with the band in concert. On her own, Rita has recorded a hit single, "Turn Around And Love You." For smaller radio and television appearances, Delaney and Bonnie perform what they call their "Motel Shot," a basic vocal and instrumental jam session, with the help of organist-vocalist Bobby Whitlock. They toured the country in May, performing live on radio stations, the first performers to do so in twenty years.



## GUN

Gun is a self-described "loud, noise group" from England consisting of three members: two brothers, Paul Curtis (bass guitar) and Adrian Curtis (lead guitar), and drummer Louie Farrell. Louie describes Gun's sound as "hard rock with an infiltration of blues."

Together a little more than a year, Gun (shortened from "Electrode Gun,") was originally a four-mangroup. But the fourth member didn't show up for a performance one night. As Adrian remembers it, "We were prepared to chuck it all in. We had a few drinks and realized that we had to go on that night. And for the first time we got something really together."

The loss jolted them into a discovery of possibilities they had overlooked, and Gun, instead of falling apart, began again with a whole new force. And a new sound. "When we were a four-piece group we were a lot quieter," Paul says. "The organist used to fill in a lot so we didn't have to play so much." The guitars and drums swept into this



void and learned to fill it with a mighty strength and individual style.

After they found themselves musically, it didn't take long before someone found them. Jazz pianist Ronnie Scott caught a Gun set at the London club Roundhouse (a place comparable in importance to the Fillmores in this country), where they appeared along with The Byrds. Scott was so impressed he book them into his own club (another well known London show-

case) and brought the group together with their present managers. Their outer professional movement coincided with their new inner musical development, and Gun was ready.

Their first album, "GUN," is evidence of this maturity. Using Adrian's compositions (with the exception of "Yellow Cabman," where he was joined by co-manager Jimmy Parsons) and Paul's ar-

rangements, Gun has created a sound for itself.

"We don't want to be just another group," says Paul. "We want to make something more stable." And on tracks like the mock-dramatic piece of whimsy titled "The Sad Saga of the Boy and the Bee" or the eleven-minute space trip, "Take Off" or their British hit "Race With the Devil," with its hypnotic guitar line and maniacal shrieks, Gun proves itself as stable and as beautifully mutable as rock itself.



## LESLEY GIBB

Twenty-one year old Lesley Gibb recently made her show business comeback when she joined the Bee Gees.

Standing in for her brother Robin who has been ill for some time, Lesley joined her brothers Barry and Maurice along with drummer Colin Petersen for an appearance on London's Talk of The Town TV Show.

The Bee Gees' hour long BBC color special brought Lesley out of a four year self-imposed retirement, where she has devoted herself entirely to her husband Keith Evans, and their four children. The young mother is immensely proud of her youngsters Bernice (age 4), Barry (age 18 months) and twins Deborah

Victoria and Tiffany Jane (age 6 weeks).

Lesley, who, like her brothers, originally hails from Manchester, England, has spent the past several years in Sydney, Australia with her husband who is an advertising executive. They returned to England only eighteen months ago.

While in Sydney, Lesley worked first as a dancer, and then later as a singer. Despite the fact that she often worked in clubs where the Bee Gees performed, she never sang publicly with them until their recent television spectacular.

At the time of the show, it was not known whether Lesley would remain in the group following her brother Robin's recovery.

In the meantime, however, Lesley does plan to further build her career as a solo artist. □



# HIT PARADER

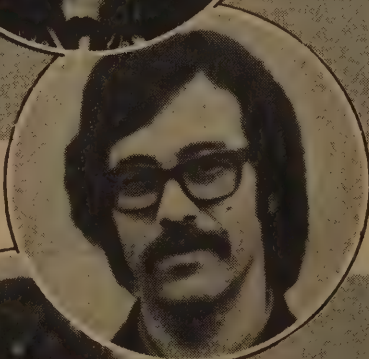
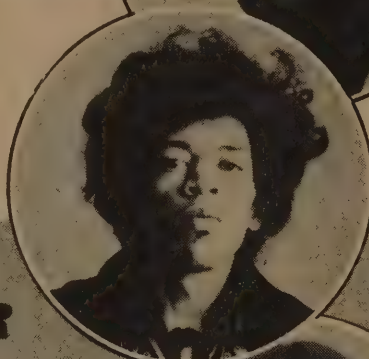
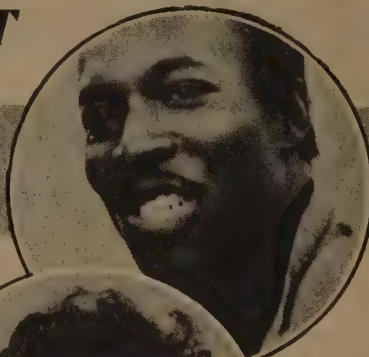
January  
is delicious beyond belief

## WILSON PICKETT

forever

## JIMI HENDRIX

on his present and future



## CHICAGO TRANSIT AUTHORITY

on making it

## CREEDENCE CLEARWATER

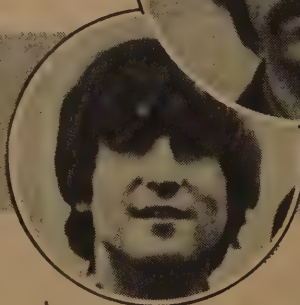
on writing, playing  
and recording

## JOHN LENNON

a natural high

## PHIL SPECTOR

the producer as artist



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Includes precision tuning machines and will retail for \$218. Introductory price \$195. for a limited time.

Write to: Vegas Instrument Co., Dept. IIP - 1269, 155 Reservoir St., Needham Heights, Mass. 02194.

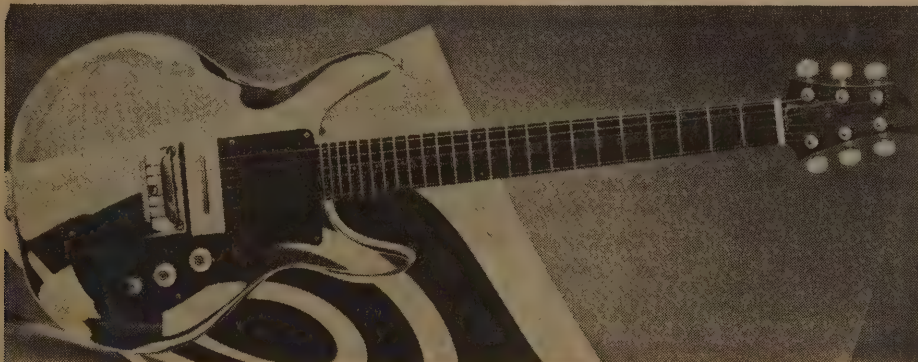




Scott "Clavivox"



Guild "ThunderStar"



Ampeg "Dan Armstrong"

## SCOTT CLAVIVOX

A new electronic musical instrument was announced recently by RSE, Inc. Named after its inventor, Raymond Scott the well known composer - conductor, the Scott Clavivox is a proprietary keyboard version of a theremin - forerunner of all electronic music devices. According to a company spokesman, "The unforgettable, hypnotic sound of the theremin is finally available, in a practical, easy-to-play form. Although invented almost four decades ago the theremin never achieved the popularity it deserved - because of the enormous difficulty of playing it in tune. Our new instrument solves that problem."

The Scott Clavivox features an exclusive piano type keyboard that makes possible, when desired, a controllable, continuous pitch glissando - from any note to any other - with a real theremin sound, yet perfectly in tune. And as easy to play as one-finger piano. Present indications are that the Scott Clavivox will be used on movie and TV sound stages, in contemporary rock groups, for radio and TV commercial production, in electronic music studios and other new sound experiences.

For more details write: The Shopping Bag, Charlton Building, Derby, Conn. 06418

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Suggested retail is \$290.; case \$60. For further information writeto: Ampeg Co., Dept. HP - 1269, 330 Dalziel Rd., Linden, N.J.

## NEW GUILD "THUNDERSTAR" AMP

Guild ThunderStar, a new amplifier for the rock or jazz player, is the first to feature Guild's recently developed high-projection speaker system, it is announced by Guild Musical Instruments, Hoboken, N.J.

ThunderStar, a 50-watter which can be used with guitar, bass or organ, has Guild's high-projection speaker system in a specially sealed, tuned enclosure. Each of the amplifier's 2 channels (normal and tremolo) has 2 input jacks and separate controls for volume, bass and treble - plus its own 3 - position tone switch. A foot switch control is provided for reverb and tremolo.

ThunderStar is 26-1/2" high, 25-3/4" wide, 10-3/4" deep and is covered with heavy-duty, scuff-resistant black vinyl. It is built with provision for dolly attachment. A Guild amplifier dolly is available.

List price of Guild ThunderStar is \$325.00 Literature may be obtained from Guild Musical Instruments, Dept. HP-1269, 300 Observer Highway, Hoboken, N.J. 07030.

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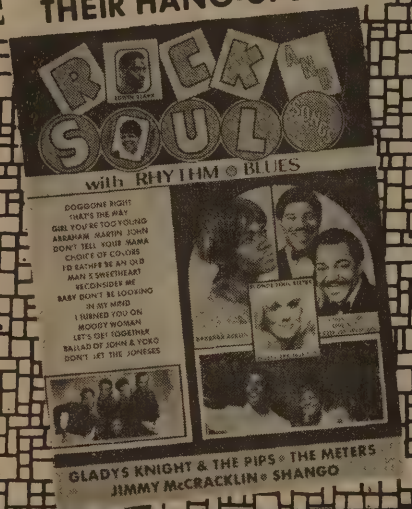
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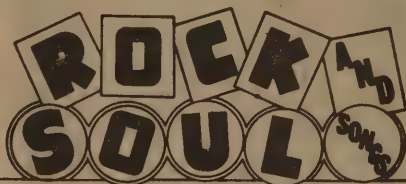
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## PAUL SIMON On "The Boxer"

"The Boxer" took more than a hundred hours to record and five months to release. Art Garfunkel is alive and well and filming in Rome. Paul Simon is anxious to play concerts in Britain. And the prize-winning duo are definitely NOT splitting.

These are just some of the subjects Paul Simon touched upon when I called him at his New York home to get up to date on the Simon and Garfunkel scene.

"The Boxer was an experiment," he revealed. "We wanted to record a Christmas album in a church, so we went into one to get the feel and to listen to the sound of the acoustics."

"It was written last summer and finished by December. It was recorded all over the place — the basic tracks in Nashville, the end voices in New York St. Paul's Church, the strings in New York Columbia studio, and voices there too. And the horns in the church."

Simon's and Garfunkel's last hit was, of course, the beautiful "Mrs. Robinson," which recently won a Grammy award. The rush to record it is still on, but there's one act I wouldn't have thought would have been interested in "Mrs. Robinson."

"Booker T and the MG's have recorded it," Paul revealed. "It's their new single, I was just in Memphis with them. They do a great job, very, very funky."

That should be a record worth hearing. With "Time Is Tight" progressing up the chart and such a strong number as a follow-up, this could be the consolidation of a healthy hit period here for Booker.









Of the Grammy award, Paul commented: "I didn't expect it. I thought 'Hey Jude' was the record of the year. I watched the presentation on television. Art went down and accepted it."

While Paul is busy writing, Art is playing the part of Negiey in the film version of "Catch 22," which is currently on location in sunny Italy.

"We'll have to wait till he gets back before we can do any appearances," Paul pointed out. "The film started in January, which was part of the reason there was such a delay in the record being issued. Shooting ends in June, then it'll take a year to edit."

"Why that long? It's costing eleven million dollars to make. It's a very big movie. It should be released around summer next year."

So as Art's acting commitment will not delay concerts much longer, what are the chances of Simon and Garfunkel coming to England for some shows?

"I'd like to come over in the fall and do some concerts," was Paul's statement.

This should please a lot of people, specially since the split rumors have started circulating. "We've done none since November and have no plans to do any for the time being."

"I'd like to do the Albert Hall and Scotland. We've only been to Scotland twice and I liked it; the audiences are very responsive."

Paul takes a strong interest in the current music scene and wanted to know what was happening in England. When I told him about the country and western boost, he replied: "That's

good, there's a strong interest in country music here, too. It's better than psychedelic music."

"I was glad to see Desmond Decker make it. I bought a couple of albums by him in Jamaica and 'The Israelites' was on one. I liked it and said to Art: 'Listen to this cut, isn't that good.'"

Paul reported that Graham Nash's new interest — Nash, Crosby, Stills — has a unique sound and is already booked out for huge money even though they haven't appeared yet.

"I'm glad that Graham's departure hasn't hurt the Hollies," Paul added.

There are enough Simon and Garfunkel tracks in the can for a new album but again its release is being delayed while Art is becoming a movie star. And that is another entry for the not-to-be-missed file. □  
richard green



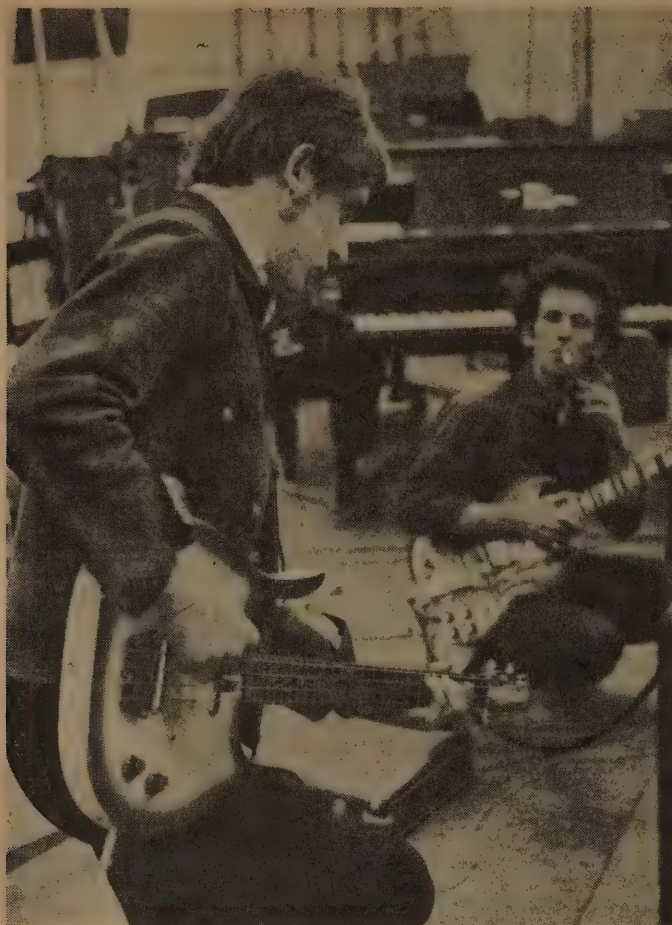


# **JACK BRUCE'S** *New Album*

**W**hen the news of the Clapton, Winwood and Baker group first broke it was impossible to ignore the implication that the Cream had virtually re-formed, dropping Jack Bruce in favor of Stevie Winwood.

"If people want to think of things in that way then they can" was Jack's defiant reaction when I dropped in on the ex-Cream bassist's recording sessions





#### JACK WITH PRODUCER PAPPALARDI

ata studio in Willesden, England.

"I have no regrets at all about the Cream splitting. All I can say is that I wanted to play my own songs and I would now imagine that for me it could happen in any other way than it is now.

"I know I am a good bass guitarist. It doesn't worry me that somebody else is playing in the group and although it is going to make a lot of money, I have enough money. Jack hasn't been to Blind Faith sessions, nor they to his. What are his feelings towards Ginger and Eric since the split?

"I probably socialize with them more now. We get on well when we see each other and I get on better with Ginger now that we are not working together."

As for Blind Faith's music, Jack says he is "knocked out with the band." And yes he would like to see them in concert.

Since the split, Jack has been settling in at his new Hampstead house, writing hard with Pete Brown, tinkering around in his studios at home and experiencing the new joys of fatherhood. How's his son? "He vomitted over me today," he announces.

When we arrived at the sessions Jack was playing organ with Cream producer Felix Pappalardi on piano. When they'd finished, I had played four of the five tracks they have cut so far while Jack sent out for supplies of red wine.

I must admit the tracks weren't what I expected because what I had expected was something without pop acceptability and more jazz-slanted. It was a pleasurable surprise that even with my lowly musical knowledge I could appreciate what he was doing — as I think the majority of people will.

The first he played, provisionally titled "Never Tell Your Mother She Sings Out Of Tune," featured Jack on piano, bass and vocals, George Harrison on rhythm guitar, Jon Hiseman on drums, Henry Lowther and Harold Beckett on trumpets and Dick Heckstall Smith and "Dr" Art Theman on tenors.

The rest featured just Felix on acoustic guitar, drummer John Marshall and the talented Mr. Bruce on everything else in sight.

Felix, a bass player as well as producer and one of Jack's closest friends, arrived from America to help produce the sessions.

Of drummer John Marshall, Jack says: "He is the nearest to Ringo I have ever heard. He has the same sort of incredibly relaxed feel. I've never really played with a drummer who plays very simply. It gives me a lot of room to play bass."

Jack hopes to have the album completed by early June and it will be released before the already-completed "Jack Bruce And His Friends" jazz LP,

featuring Hiseman, Heckstall Smith and guitarist Johnny McLaughlin.

"It was thought that if they were released the other way round people would think I was a jazz man and not a pop man," explained Jack.

Are his songs pop? "To me they are really rock and roll. I don't like the word pop because it has got a lot of connotations I don't like. Rock and roll places the music in its context, in history.

"The music I am writing, although it is intended to come out natural and simple, is actually very complex because I am trying to find new forms. But I don't think it has anything to do with jazz."

Jack has no plans as yet to return to playing live but says it is something he will have to do. "Already I am suffering from a feeling of frustration because I am not playing live. It sort of cleans out the mind."

If he could, he would like to form a band with the line-up used on "Never Tell Your Mother" but obviously that is out of the question.

"There is a lot of talk about people just playing together for short spells, bands and groups are really just born to die, to collapse. Only a very small minority keep going.

"Perhaps what could happen is that



people would form small groups of musicians, rehearse together and get it really nice, then go out and do say a British tour and then say goodbye to the band."

Still looking to the future Jack hopes to team up with the respected American guitarist Larry Coryell for a tour, probably of the States, and possibly for recording.

"I've wanted to get together with him for a while," he comments. "One day he just called me up and said that for a long time he'd wanted to play with me. I have dug him for a long time and I thought it would be nice."

One noticeable thing about the tracks for the LP is that Jack is experimenting with variations of his voice.

"I can't stand my voice," he confesses. "But people tell me they like it. I suppose it's a personal thing because when I'm listening to it being played back it is my vocal chords making that sound."

"A lot of this music we are doing is like from Scottish music."

"What is the point of emulating B.

B. King and others because — they are so perfect. And nothing we could do could compare. It would just be a poor imitation.

"I am using a lot of things that come from my heritage — from Scotland."

"I suppose really I am trying to get back to the roots. To things from when I was a kid. Like that last track you heard that is from 'The Vikings' which was a movie that made an impact when I was young."

"Other people have listened to it and said 'Yeh, Kirk Douglas.' It strikes a chord in people and to me that is what folk music is all about."

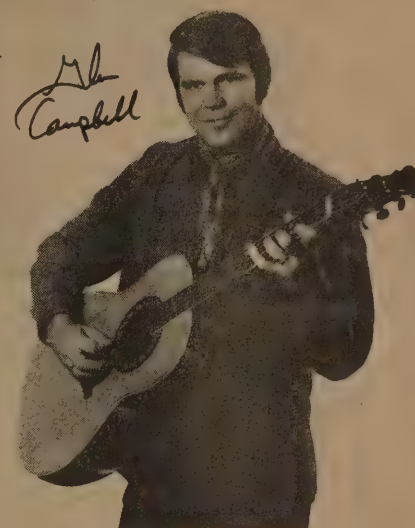
"Like Dylan strikes something in you, something that you have experienced before."

Jack returned to his piano but before leaving I asked if he still considered himself to be a part of the pop scene?

"Maybe I am not a part of the pop scene but I make pop music. That is what it is as far as I am concerned."

"I am just making the sort of music I can make and cannot avoid making, and if people like it, it will make me happy. □nick logan

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L. TO R. DAVE DAVIES, PETE QUAlFE, MICK AVORY, RAY DAVIES



# THE KINKS

## *Up To Date*

Ray Davies is a storyteller. I am sure that if he had been born about two hundred years ago he would have been seen wandering about playing a mandolin entertaining the peasants with his musical tales.

All the Kinks' hits have one thing in common — apart from being straight pop records they tell a story. None of the old "moon" and "june" or "walk" and "talk" for Ray, there has to be a definite theme.

"I think a lot of people are annoyed about this," confessed Ray's brother Dave. "I know a lot of people in the business don't like it. They say 'what right have the Kinks got to make social comment?'"

"But the thing is, we're not. Ray writes how he feels at the time...whatever he's thinking about at that period comes out in his writing. 'Plastic Man' isn't knocking anyone, it's really something in all of us, we're all a bit plastic at times.

"You can go into a pub all dressed up and behave flash to impress people, then you go back to your wife and kids in front of the telly — it's all hypocritical."

Dave brought the new Kink, 22-year-old John Dalton, along to meet me. With them also was Mick Avory. Ray





was in America producing some new Turtle records.

John has played with the Kinks before, so he knows their music, in fact he replaced Pete Quaife for a few weeks when Pete had an accident a couple of years ago.

"I've been playing in little groups since," John told me. "I don't feel any different being with the Kinks as I've played with them before."

Pete's departure from the group was not exactly expected and Mick told me

why.

"He said about three months ago that he was going to leave, but I didn't take any notice. The first time I found out he had left was when I read it in the papers and saw the picture of him with his new group."

So if anyone's thinking of leaving their group, tell us first and we'll let the group know about it the next Friday.

Right now, the Kinks are working on an album which is going to be a sort

of pop opera.

"I don't know why it's being called an opera," Dave commented. "It's not the sort of thing most people know as an opera, it's an LP that tells a story. A bloke wrote the story and Ray's been writing the music. We're doing it for Granada."

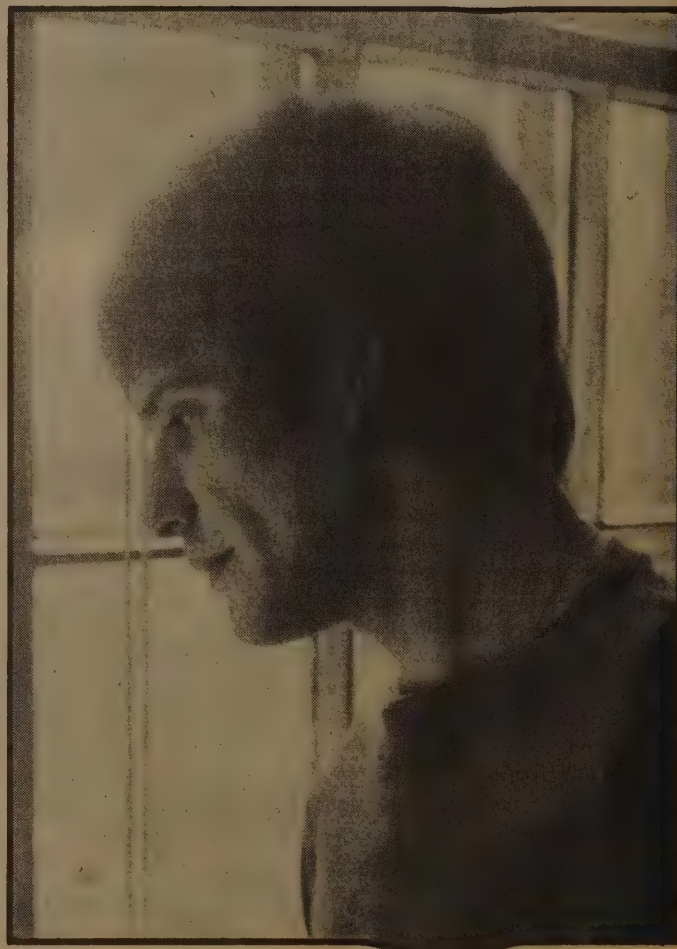
Dave, who was behaving unusually quietly for one whose looning habits are known the length and breadth of every ale house in the land, has a personal thing about country and western music.

His last solo single "Lincoln County" meant a lot to him and he even went so far as to threaten never to make another if that one didn't take off.

It didn't, and I asked him if he would keep to the threat.

"No, I'm doing an album now of my own songs with the rest of the Kinks playing on it," he revealed. "I have to write songs and most of them are country and western types.





"I don't write anything like Ray and he doesn't write anything like me. Though we're brothers, we're not all that alike, I'd like to be more like him and he'd like to be more like me. We see each other's faults, then look at ourselves and think 'I wish I could do what he does.'"

Now that "Plastic Man" has made the English hit parade, the Kinks are all set to start appearing in the press again. It is an odd thing about the Kinks that they hardly ever get a mention unless they have a hit on their hands.

"We do work a lot but never get any mentions until something like Pete leav-

ing happens," confirmed Mick. "We've never bothered about getting a publicist until now, so I suppose he'll start inventing all sorts of things for you to write about."

At that very moment in walked the said publicist and everyone kept schtoon. He noticed the obvious silence, but before he could say anything a large pint was pressed into his ever-receptive palm.

"Come-on," Dave said to me "have another drink." Then he added: "I really hope this record gets in the charts." □ Richard Green



# platter chatter

THE ORIGINAL DELANEY & BONNIE is history repeating itself. Remember how Elvis did it? He was the best interpreter of black music at the time, plus he got a lot of radio and TV exposure. For the first time since Elvis, Delaney and Bonnie could do the same thing again. This duo gets into modern black music like nobody you've ever heard. Previously, they had the honor of being the only white singers on the Stax label and that's saying something. All they need is exposure. Like Elvis, the music here is natural as water. The easy comfort that comes from living with Southern music all your life. Delaney and Bonnie have handpicked a bunch of southern musicians as their backup band. The funk pours out in torrents. They aren't merely copying black music either, because you can hear a whole mess of country and gospel licks boiling underneath it all. Songs like "Get Ourselves Together" and "Someday" will last forever. They're chockful of good feeling. Don't miss this album. (Elektra EKS-74039)

CHICAGO TRANSIT AUTHORITY answers my criticism of *Blood, Sweat and Tears*. C. T. A., as a 7 man outfit, fills the gap in a rich, positive way. I was hoping for a band just like this, a band that could pull off a jazz feel and retain a rock kicker underneath. To my ears, this is the first time jazz and rock came together in a most exciting, pleasurable union. You can actually taste and feel the magnificent tension between electric guitar and powerful, brassy horns. The bass and drums leap out at you, snarling and cooking at rock bottom. The music plus the top quality sound production make this two record set a masterpiece. From the opening ensemble horn riffs of "Introduction" to the very end, this album never lets you down. There's not one boring moment throughout. Jerry Kath's "Free Form Guitar" solo has to be the last word in guitar noise. The vocals are also strong. Another interesting plus is James Pankow's trombone playing. This instrument is sorely neglected in jazz as well as rock bands. Keep going CTA, you're beautiful. (Columbia GP-8)

STAND makes you wanna run up onstage with Sly & The Family Stone and dance all over the place. They have to be the best show band going and with so much creative music bursting exuberantly from each member, they can't lose. Once you hear the long instrumental "Sex Machine," you'll be a Stone lover for life. This tune shows how dynamic the Stone band really is. Their stuff is brand new, yet it's the same old simple R&B things we've all heard many times before. Sly is a genius as an arranger and producer, and he takes those simple ingredients and shapes them into highly unique songs. The difference lies in his personal feel for harmony and rhythm. Along with the hit title tune, "Everyday People" is here too. An excellent album. (Epic BN 26456)

RUNNING JUMPING STANDING STILL is full of real good time music. There's ragtime piano from Willie Murphy and good ol' guitar and singing from John Koerner backed by a good ol' swinging little band. Tunes like "Red Palace," "Running Jumping," and "Sidestep," will hit you over the head with jubilant fun. The ballads are nice too and it's all original material written by John and Willie. Also some interesting arrangements. (Elektra EKS 74041)

THE GENIUS OF EARL HOOKER has yet to be recorded, I think, but the twelve tunes on this album will have to do until then. This is the same Earl Hooker that did "Blue Guitar" some time back. All the Chicago guys talk about Earl, and Steve Cropper raves about him too. They always mention the way Earl makes his guitar talk and he hypnotizes his audiences in the little clubs he plays. Earl doesn't sing — he just plays guitar and the instrumentals here are very pleasant modern blues. "Dust My Broom," "The Screw Driver" and "Something You Ate" are excellent. A good album for guitar lovers. (Cuka KS 3400)





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Keith and John, being inseparable friends, have the same three favorites: Beatles' *Help* and *Hard Day's Night* and the Beach Boys' *Surfer - Girl*.

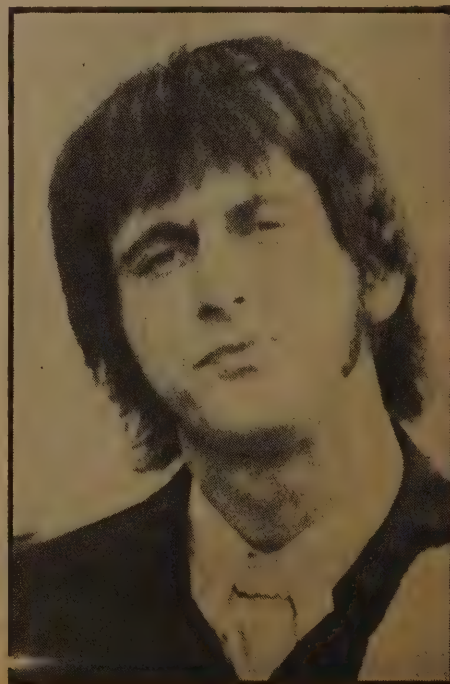
**John:** The only groups whose records I really like are the Beatles and the Beach Boys as they were when Brian Wilson was with them, not as they are now. I like these two particular Beatles records because I liked the films and thought that they were writing their best stuff at that time. The Beach Boys I choose because Keith and I used to play it in secret when the rest of the guys were keen on R&B. These two groups are more creative than the others and I have more respect for them, because I don't think that a group is a group unless they

write their own material. These are the only two I'd pay to watch although I wouldn't pay to hear the Beach Boys as they are now. Their singles aren't strong anymore, they're a record-producer's dream and you can dissect them and take them to pieces.

**Keith:** I don't really like anything else besides the Beatles and the early Beach Boys, but I preferred the Beatles' old songs to the new ones on *Revolver*. Lennon has gone a step further and therefore his songs are more personal, but McCartney has stayed the same. I liked their old stuff better although I appreciate their new things. I mean I still look forward to hearing their new single when it arrives. □



KEITH MOON



JOHN ENTWHISTLE





by Jim Delehant

#### COLEMAN HAWKINS

**C**oleman Hawkins, one of America's jazz greats died on May 19, 1969 of pneumonia at Wickersham Hospital in New-York. Hawkins, billed as "Father of the tenor sax" was 64.

For two decades Coleman Hawkins was the undisputed king of the tenor saxophone and, it has been said, the most influential reed man in the world. He has been a major jazz force for more than thirty five years and during that time he has overcome all the fads, fit into all kinds of bands and small groups and lived through all the changes of jazz since his first association with Mamie Smith's Jazz Hounds in the early 1920's (when he was 17 years old).

He not only lived through the changes but survived through his creative foresight, adding onto his rich past with every musical contact. As altoist Johnny Hodges said of "Bean," (an affectionate name for Hawkins used by musician friends), "The older he gets, the better he gets. If ever you think he's through, you find he's just gone ahead again." When Benny Goodman was asked to name his favorite tenor player he was queried on why he hadn't chosen Hawkins. "Oh," he said, "I thought you

were talking about tenor saxophones. Hawkins has taken that horn a step beyond the rest." (He winces when he listens to his first recordings made with Mamie Smith and Fletcher Henderson's orchestra. When asked about them he replied, "Oh, those were made by my father." The slap-tongue technique of the day embarrassed him.)

"Maybe the rest of the fellows would be out looking for chicks or something and I'd be in these honky tonk joints, listening to the musicians and I'd hear things I liked and they'd penetrate and I'd keep them. If I hear something I like, I don't go home and get out my horn and try to play it, I just incorporate it within the things that I play already in my own style. I still do, I don't believe in just getting a record and practicing from it, that's why so many of these boys now sound alike."

He preferred to listen to live jazz and of course, to play it. And he played anywhere, "I'd play in Timbuktu if they paid me," and he jammed with anybody, showing the younger musicians what he did with an understanding and patience that musicians of half his stature wouldn't even bother with.

"Body And Soul" is an excellent introduction to Coleman's world of music. He recorded it in 1939 when he returned to the U.S. from a five year stay in Europe. While he was abroad, tenor saxophonists at home battled for first place, playing in the light, tonal approach of Lester Young. Hawkins' European recordings that found their way to America were called sentimental by American musicians and critics. But when "Body And Soul" was released, Hawk couldn't understand why the record made all the hit charts. "I'll never know why it became such a classic," he said. "I was making notes all the way and I wasn't making a melody. I just played it like everything else." He improvised two choruses with such originality that he actually wrote a new tune.

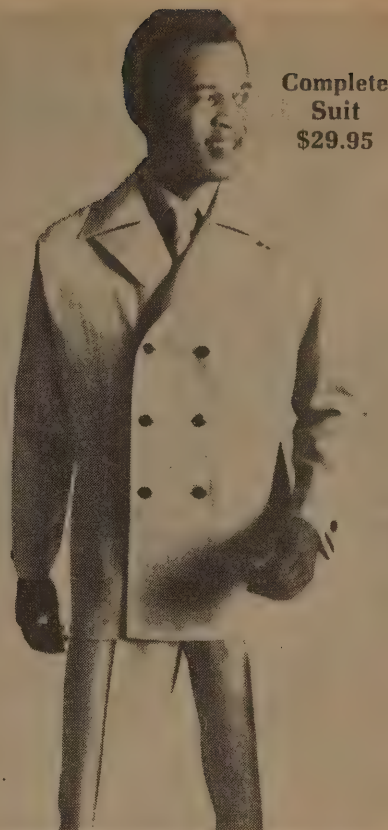
The appeal of the record was in the saxophonist's big, rich tone and the inventiveness in his rapidly built phrases.

In the 1940's, Coleman was active in the Bop movement and played a date with Thelonious Monk on New York's 52nd Street which led to the pair recording four 78 rpm sides. They were Monk's first recordings. Some thirteen years later Monk returned the compliment by having Hawk as a sideman on one of his Riverside recordings.

When you listen to Hawkins' masterpieces of tone and improvisation you wonder who comes close to him now? Is his music merely a peculiarity of a gone era? There are no young musicians who play like him, but there are many who respect his genius. Sonny Rollins is one. Sonny and Hawk duetted in a small group setting for what might be Hawkins' most important last recording.

Suggested Hawkins' recordings.

"Body And Soul:" A Jazz Autobiography (1939-1963) RCA Victor 501; "Monk's Music"- (Hawkins, Coltrane, Monk) Riverside 242; "Duke Ellington Meets Coleman Hawkins"/ Impulse 26; "Sonny Meets Hawk"/RCA Victor LPM2712. □



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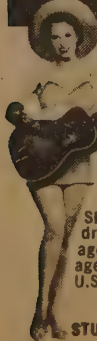
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# RONNIE HAWKINS

### PREACHING ROCK-A-BILLY

Life on Yonge St. in Toronto, is a  
crackerjack maze of flickering neon  
lights, honking car horns and fast  
people.

Above Le Coq D'Or, one of the  
many bars on the strip; 34-year old  
Ronnie Hawkins sweats in a boxing  
ring. Badly bruised, he refuses to back  
up. Head down, he charges... piercing  
left jabs push his West Indies' oppo-  
nent to the rope.

Turning to me, he laughs and says:  
"I want to come down to 200-205 lbs.  
and you can't do that and eat like  
I eat."

Nightly he holds court downstairs:  
joking and singing in a style Toronto  
barcrowds expect from a Southern Rock  
and Roller from Fayetteville, Arkansas.

While John Kay, David Clayton  
Thomas and Neil Young were fighting  
their way through Yorkville Village's  
clubs; the "Hawk" had handpicked his  
own group—Levon Helm, Robbie  
Robertson, Garth Hudson, Richard  
Manuel and Rick Danko.

Local musicians fought glassy-eyed  
Coq D'Or regulars for seats. After  
hours the Hawks would be rehearsing,  
the same the next day.

After listening to their latest album,  
"Music From Big Pink," you know  
that the years of "woodshedding"  
brought it on.

"We were really going strong in  
those days," grins Hawkins, as he  
leaves the ring. "We were just experi-  
menting: how much we could cram  
in, how much we could learn."

Afterwards we talked in an office.  
Sitting in a sweat-stained T-shirt and  
faded bluejeans, he looked more like  
a hungry field hand home for supper  
than the hard-faced nightclub enter-  
tainer who tells crowds: "Live fast,  
live hard, die young and leave a be-  
yu-ti-ful memoree."

As Toronto's only link to the golden  
age of rockabilly, Hawkins retains the  
crown of cotton.

"When I was young I listened to a  
lot of country and a lot of country  
blues. B. B. King out of Memphis.  
Lightin' Hopkins, Lightin' Slim.  
Muddy Waters hadn't moved to Chi-  
cago yet. I picked cotton with Elias  
McDaniels who later changed his name  
to Bo Diddley."

Well I first cut in 1952, when I  
was sixteen; but it was only in the  
Memphis circuit, one of those little-  
fly-by-night companies. I cut a country  
tune, Eddy Arnold's "I Really Don't  
Want To Know" and "Bo Diddley."  
I cut "Bo Diddley six times in the  
old days... "Who Do You Love."

"Music was a little more country  
then. What we called rockabilly. Carl  
Perkins was the one that started to  
swing. All he did was add a drummer  
to a hillbilly band, kinda jazz it up a  
bit. Elvis was copying Carl. Then,  
of course, Col. Tom came in and took  
over and Elvis skyrocketed to the top.

"I came out of the army in '58.  
Jimmy Ray Paulman called and told  
me he'd like to start a little band  
and would I like to front the group.  
I didn't have anything to do until  
the 2nd semester was over in school.





"Levon came from Marvel, Arkansas. He had his own band--Levon Helm and the Jungle Bush Beaters. He was actually a guitar player; but he didn't have that rhythm so he said he'd go on drums. Jimmy's cousin, Williard 'Pop' Jones was on piano.

"Robbie and them missed the really rough, rough stuff. They saw some of it; but Levon was the one that caught most of the really bad spots.

"It was rough as you can stand it. We just played little honky tonks usually on Thursday, Friday and Saturday; trying to pick up money for room and board. We saw a guy killed in one club, head blown off. Saw a cat take off after some guys with a chain saw. Fights where people were knocked unconscious, blood covering the floor. That's rough."

In 1958, Conway Twitty called Hawkins and told him to come up to Canada.

"We came up just to see what it was like. Then we went home.

"On the first night there were three people in the club. 'Man,' the owner said, 'this is a jazz place. You can't play that racket here.' But we did. Tuesday, there were about ten people, I phoned around to some people Conway knew and we got a few more in Wednesday. Friday we were nearly full and the same Saturday. So the owner gave us another week. The crowd on Monday beat Saturday and by Wednesday they were lined up outside the club.

"I brought the first blues here. Nobody had ever heard of Bo Diddley, Muddy Waters, B. B. or anyone in Canada.

"But for the first 3 or 4 years, we only played up here a bit. Then as time went by, we played more and more and more--staying a month at one club.

"I went to New York. I had a couple of offers to go on a couple of record labels. Then this Morris Levy called me, brought me in and signed me."

The early material that Hawkins did for Roulette features strong blues tunes that were unknown to Northern audiences. On some of the later tunes Robbie played.

"Willard decided to get married and left. I hired another piano player from Buffalo--Sam Celeste. Then I brought in Fred Carter, who now makes \$150,000-\$200,000 as an A&R and session man in Nashville. He was my lead man.

"There was this young kid that was staying over here at the Westover Hotel, getting ready to go to jail. He had been there three weeks, signed my name and owed a bill of about \$100.00. That was Robbie Robertson. He was only fifteen.



HAWKINS, PREACHING TRADITION





"So I brought him in as a road-manager for a few months. He had a little talent on guitar--he could play about 2-keys (E and A); so I said 'Fred, teach this kid to play a little rhythm, maybe a little later we'll use him.

Fred taught him a little rhythm; but he wasn't that strong. Rebel Payne left and we put Robbie on bass. And he was playing bass a little bit.

"Then Fred said, 'I'm going to leave and try and make Nashville.'

"So I said, 'teach Robbie a little guitar and maybe we'll use him on guitar.' We tried Robbie for 6 or 8



months. Levon said he'd just never make it.

"So I brought in this cat, named Roy Buchanan--probably the greatest blues player in the world. He can make all the others back up to this day. But he was too weird. He turns into a werewolf, he says, everytime the moon is full.

"So I told him: 'if you can turn into a werewolf, we'll quit the music business, we're in the big time.'

But he's still the best.

"Then I called up James Burton. He's a Louisiana boy, playing with Rickie Nelson at the time...wasn't doing anything because Ricky hardly played--they had it made through the television show and records.

"So he was coming in because Robbie couldn't make it.

"Then all of a sudden Robbie just kept working, kept working. Finally he turned out to be, in his style, one of the best blues pickers in Canada.

"Then I brought in 'Beak'--Manuel, as a piano player. He didn't make it as a piano player; but he made it as a vocalist because he just got to singing.

"Then I picked up Rick Danko. He's an apprentice meatcutter that was playing polkas down around the Simcoe area. Rick had the potential, a good-looking young kid about sixteen, playing lead guitar in his little band.

"I lost my bass player so I brought him in on bass and took him to Grand Bend in 1961. He's another one we didn't think would make it; but in another year and a half...why he made it.

"Then we brought in a cat that's actually a musical genius. That's Garth Hudson. Garth's so good, he's weird. But he's the one that made the change in the band, from being just a good tight group to one that's musical. 'Cuz Garth compares with Henry Mancini or any of them.

"The boys left because they wanted to play a little more blues. That's what they really dug; it's not commercial enough to play in a room up here."

By now The Band is a well-known legend in Toronto: Stories keep coming up that someone saw Robbie, Dylan and Danko in a record shop up the street; "well they were here when the Byrds played Varsity" and they jammed with Hawkins at their own Stompin' grounds, last time in town.

The Band performs masked in obscure identities; recently Hawkins stopped appearing at Le Coq D'or ("the end of an era..."). His future is unclear as he darts back and forth across Canada -- perhaps he is trying for a comeback in the U. S. □ Larry leblanc



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by Cal Alley





# Communication

by Dom Petro

The young see their visions of the world, thoughts, and dreams with emotion and many times with intensity. Idealism; healthy and truly refreshing. But most of all the vision for the young has a sense of immediacy—it is there. It excludes all other items, relations and persons. I know when I first became conscious of the idea of the good friend. Oh those marvelous exchanges of confidence and trust! And I thought how wonderful when all of the world adopts this attitude of faith in fellow man. It would do away with wars, and so many other awful safeguards that we erect because of our mutual mistrust. Now this is somewhat simplified for the sake of space only, and secondly I am not being cynical! I really meant it then and I do now. This does not mean that the young are merely simple. Far from it! These direct images, mostly nobly oriented are always needed to refresh the jaded eyes and spirits of the cynical or time hardened spirits.

These young visions seem to be limitless and without a time sense — anything is possible—and now! This marvelously energetic feeling is enhanced (especially in America) by the greater freedom enjoyed by the young released for the most part from time consuming chores. The fetching of wood and water, or chores as they were called were time consuming, necessary and fixed daily activities. Today's chores are relatively lighter and in many cases more flexible. With such utter freedom from contact with grim necessity, youthful energy is boundless, hard to restrain or discipline. It is an exciting and inspiring thing to see in many cases. Misdirected, it can be the exact opposite. Black and white. Furthermore, this freedom provides them with time to see and hear more than the young of yesterday thus making them better informed and aware of the world and its problems.

The elders however, have been introduced to Time. Theirs is a realization that doing one thing well and *completely* is something of an achievement. The time factor hovers over all action.

The elders are also aware of extraneous elements that are pertinent to and can interfere with action. Ideas put into action have cause and effects, and sometimes the effects achieved may not be desirable nor intended because of apparently disassociated factors. Only experience and/or study can bring about this way of seeing. The elders (if thoughtful and intelligent) become aware of relationships. To move a large chair to another place in the room is nothing in itself but it does change the room's internal relationships and somehow affects the place. If the chair (or piano) must be moved, the newer relationships must be studied, and then decision, then action. Sometimes this study freezes decision and/or action, and of course, it shouldn't. A younger person might be tempted to simply move the thing to the newer location. If the move is successful and results pleasant, he is congratulated for quickness of thought and action. If the move is unsuccessful in result, he is called impulsive or reckless.

The elders make plans for the youngsters that in many cases are extensions of their own lives. In many cases they tend to see their children as children even when grown. This has created problems and will create more. The young have their own plans and sometimes will make plans to actually reverse their progress to spite parental plans. Rebellion. This is tragic and creates bitter

remorse in the growing young (later) and anguish and sense of failure in the older. It profits no one and hurts everybody.

One would think that in this very informed world of ours that these very obviously mistaken approaches would be learned as warnings and not practised. But this crowded and very informed world of ours tends to make us look for a group to which we can really associate and this causes a kind of inner panic. We want to belong! (Not necessarily in those words). And then, other groups are DIFFERENT. Differences become suspect. Thus the young, now aware of themselves, look upon the older as another class and vice versa (note the breakdown into "Pre-teen, teen-age, or other classifications). Strange. The leaves looking askance at the roots and roots looking questioningly at the branches and leaves.

Can we see our individual problems writ large in historical events like the above? Try it. Sometimes it does provide a perspective view that is impossible when looking very closely or being drowned in our problems.

If we are to believe all that is published today about the younger and older persons there are problems of understanding between them. Is this really as universal or fraught with disaster as is written? Are all or most of the younger and older groups menacingly suspicious of each other? Or is this all a perfectly natural process of newer approaches to living from BOTH YOUNGER AND OLDER PERSONS brought about more immediately and suddenly because of our numerous and immediate modes of publication without the usual EVOLUTIONARY processes involving time?

The younger are freer and better informed today as I've mentioned. But so are the older. And if we look past this we can see that many of these changes have little to do with young or old. The problems are there to be solved and our many publications bring them to our attention more so than in the past.

What made this society stress material comforts? Imagine cooking a meal for six to ten months on a wood heated stove with heavy pots with the limited menus of the past, bearing in mind many of the details that we overlook. For example: exhaust fans, play rooms to keep the small fry from underfoot, refrigerators, etc.

It isn't the things (material comforts) themselves that cause the problem but the values attached to them. What is overdone is generally gross. If you must have the latest when the present (car or refrigerator) is perfectly satisfactory, then examine your gullibility and taste.

The question between young-old values revolves around a time value. The younger have strong ideas mostly based upon improvement and good will with a time value of NOW. The elders know the problems are much more complex than immediate solutions can cure and that changes in sensitive social areas definitely require patience and more time.

There is really no argument at all. There is only a difference in time value. No one needs be told that impetuous action on important matters is just as bad as no action. Or that fossilized granite heads sitting on important issues can only create misery and then worsen it. □



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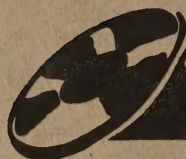
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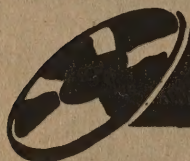
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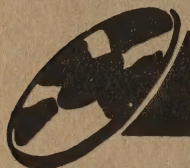
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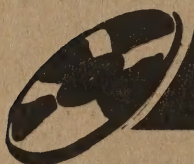
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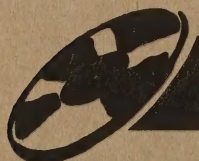
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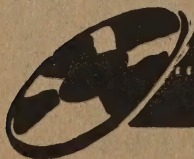
"SUMMER IN THE CITY"



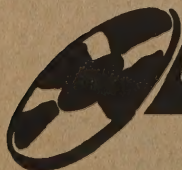
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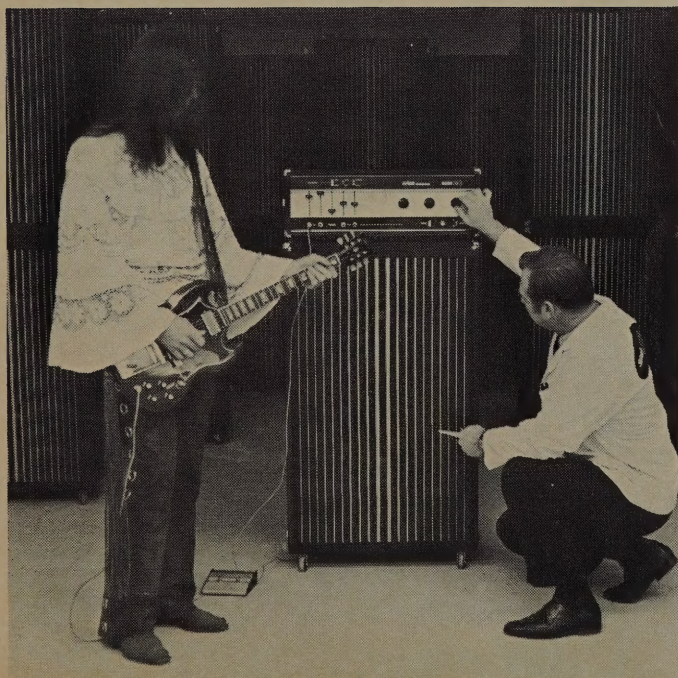
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